DOCUMENT RESUME

ED 212 094 EC 141 167

TITLE	The Arts Educator and Children with Special Needs: Conference Report.
INSTITUTION	CEMREL, Inc., St. Louis, Mo.; National Committee, Arts for the Handicapped, Washington, D.C.
SPONS AGENCY	Office of Education (DHEW), Washington, D.C.
PUB DATE	[78]
NOTE	100p.; Symposium coordinated by the National Aesthetic Education Learning Center, CEMREL, Inc. and National Committee, Arts for the Handicapped.
AVAILABLE FROM	The National Committee, Arts for the Handicapped, 1701 K St., N.W., Suite 905, Washington, DC 20006 ($3.50, $3.00 in quantities of 10 or more).
EDRS PRICE	MF01/PC04 Plus Postage.
DESCRIPTORS	Accessibility (for Disabled); *Art Education; *Art Teachers; *Disabilities; Elementary Secondary Education; Inservice Teacher Education; Museums; National Organizations; Preservice Teacher Education; Teacher Attitudes; *Teacher Education

ABSTRACT

The document contains eight summaries of position statements and a summary of strategies to develop personnel preparation programs arising from a national symposium on arts education for children with handicaps. Symposium participants devised five approaches for expanding the development of programs to train arts personnel to teach handicapped children: (1) understanding the current legislative base, (2) increasing national awareness, (3) implementing coordinated and cooperative training formats, (4) developing resources, and (5) expanding training techniques. The papers have the following titles and authors: "Preservice Training for the Arts Educator Working with Handicapped Children" (R. Landy); "Needs of the Special Arts Educator" (B. Given); "Art Education and the Handicapped" (M. Goodwin); "What Can National Organizations Dealing with Arts Education and Special Education Do to Encourage Educators to Work with Special Children?" (G. Barlow); "How Do Special Needs Alter Arts Education Programs outside the Regular Classroom Setting--An Example from the Children's Museum in Boston" (J. Kamien); "What Kinds of Environmental Adaptations Are Necessary to Work with Handicapped Children in Music and Art?" (L. Shupe); "What Kinds of Environmental Adaptations Are Necessary to Work with Handicapped Children in Dance and Drama?" (A. Riordan); and "Stereotypes, Fears and Attitudes as Barriers to Arts Educators Working with Handicapped Children" (S. McNiff). Also included are lists of sympcsium participants and their affiliation, symposium resource people, and the board of directors of the National Committee on Arts for the Handicapped. (DB)

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THE ARTS EDUCATOR AND CHILDREN WITH SPECIAL NEEDS

A Symposium Coordinated by

The National Aesthetic Education Learning Center, CEMREL, Inc.

and

The National Committee, Arts for the Handicapped

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
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Conference Report

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INTRODUCTION

THE IMPORTANCE OF PEOPLE

We believe that the key to good arts education will not be found in bureaucratic systems or organizational structures, nor in hardware, curriculum packages, textbooks, or budgets, even though these factors are important. The crucial element is people: from administrators and organizers who work to build the supporting frameworks; to the classroom teachers, arts specialists and artists who work directly with the students. Nor can we overlook the great, and often significant, contributions made by the school parents and volunteers working in arts and community organizations.

Neither can we forget the most important group of people--the students. They are the clients of the educational system, the future parents, teachers, leaders, audiences and artists. The best conceived programs will not work unless they fit the needs of students.

The nature and quality of leadership is also crucial in determining whether effective links will be forged--between the arts and education, among the various arts and other disciplines, between the schools and other social institutions, and between public and private institutions. It is individual leaders, working in communities and schools who have the power to start the process of change which can gradually stretch to the district, the region, the state, and ultimately to the nation.[1]

---

[1] David J. Rockefeller, Jr. (Panel Chairman), Coming to Our Senses, New York: McGraw-Hill, Inc., 1977, pp 250-51.

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CONFERENCE OVERVIEW

This book is a summary of a national symposium on arts education for children with special needs, sponsored and convened by the National Aesthetic Education Learning Center, CEMREL, Inc. and The National Committee, Arts for the Handicapped, to explore and highlight the basic issues and problems confronting arts educators and others who are seeking to provide quality arts programs for physically, emotionally and mentally handicapped children and youth.

The position papers summarized here were presented by the eight symposium members on the first day. Delegates and invited resource persons shared their responses and reactions to each of the position papers and later worked with the presenters to develop the strategies and recommendations presented at the end of this volume.

Mr. Kenneth Koch,* poet, teacher, and originator of the Poets and Writers Collaborative, set the overall tone for the symposium when he addressed the issue of "Teaching the Writing of Poetry: Problems and Possibilities." He recounted some of his experiences as a poet-in-the-schools with elementary students, and as a poetry teacher among the aged. Although he is neither an arts educator nor a special educator, Koch felt that the philosophy that guides his poetry teaching could be instructively applied to special arts education situations. In his teaching, Koch emphasizes the experience of writing poetry over the product:

---

* Mr. Koch serves as a member of The National Committee, Arts for the Handicapped. His experiences, teaching activities and examples of the creative work of his students can be found in his books, Wishes, Lies and Dreams: Teaching Children to Write Poetry, Rose, Where Did You Get That Red? and I Never Told Anybody. All are published by Random House.

- helping people find ways to write with elan so the experience is enjoyable and surprising, not burdensome;

- keeping the method as free as possible, with little initial attention to spelling, grammar, meter, or rhyme schemes;

- coming to the teaching-learning situation well-prepared, active, and unafraid of what isn't known and what may be difficult;

- treating students as if they were already poets, i.e., taking the students more seriously than they perhaps take themselves;

- paying more attention to the person writing the poem than to the poetry; and

- understanding special problems, such as the ill-at-ease feeling of many older people in the classroom situations.

Mr. Koch's initial presentation was followed by a series of provocative papers which ranged across all the arts and which were prepared as responses to specific questions put to the eight symposium members, questions which had previously emerged from discussions among members of the convening groups (NAELC and NCAH). We hope that this document will heighten the national awareness of the need to expand training programs for arts educators and special educators, and will provide both stimulus and direction for future program development among children with special needs.

PART ONE

A SUMMARY OF THE POSITION STATEMENTS PREPARED BY CONFERENCE DELEGATES

HOW MUCH AND WHAT KIND OF SPECIAL PRESERVICE TRAINING DO ARTS EDUCATORS NEED TO WORK WITH HANDICAPPED CHILDREN?

Robert J. Landy, Ph.D.
California State University
Northridge, California

Dr. Landy began his comments about preservice training for arts educators by stating his assumptions about these professionals.

> I view the arts educator as skilled in working through a creative medium and in facilitating others to do the same...the interdependent goals of both art work and school work are personal and interpersonal development, as well as aesthetic development...the process of learning and the process of creating are closely related, both involve a perpetual struggle between what is and what can be, between the safe and the risky, the superficial and the radical...the handicapped child in learning through art needs to be led into that struggle in order to move from physical, emotional, mental, or environmental limitations toward the realization of his potentials...all handicapped children can learn through art.

Turning to preservice training needs, Landy said,

> ...I feel it is important to first encourage arts educators to practice their art and to examine the artistic process as it relates to special learning problems. One way of understanding a child's severe withdrawal or aggressive behavior is in terms of one's own struggle to create, and perform, and be accepted. Further, the very act of creation is an ennobling one that must not be abandoned. Ideally, one's artistic growth will enhance one's personal growth, leading to an openness to facilitate the same in others.
>
> The question arises: How much should an arts educator practice his/her art before teaching handicapped children? My response would be as much as possible, as long as that practice promotes a positive self-conception as a creative human being struggling through the inherent contradictions of progression and regression, of success and failure.
>
> In formulating a program to train arts educators, I envision three curricular areas to be explored by the trainee within the course of three academic semesters. The first, continuing experience in the arts, was mentioned above. This area should be ongoing, intersecting with the other two, and should continue throughout one's life.
>
> The second area would be more academic, geared toward familiarizing the trainee with the nature and implications of specific handicaps and the relationship between special learning problems and the artistic process.

I suggest this segment be conducted within the scope of a regular university program. Trainees would be encouraged to take an interdisciplinary course of study to acquaint themselves with the various intellectual, psychological, social, and cultural implications of specific handicaps. Each trainee would choose specific courses relevant to particular handicapped populations and particular art strategies or therapies.

Furthermore, trainees would be required to take a basic course in special education and a basic course in arts for the handicapped. The latter is the most difficult to realize in that few universities offer such courses.

A third curricular area would be practically oriented, geared toward fieldwork and the development of remedial strategies through various art forms. Most of the work in this area would be done concurrently with work in the other two areas.

A basic part of the practical fieldwork would involve the observation of different kinds of handicapping conditions in various environments. Guidelines for observation could be established within the context of the course.

Concomitant with observation, teacher trainees would engage in private or small group interviews with handicapped children to establish personal contact and help break down inherent fears on the part of both. Interviews might take various forms, depending upon the nature of the handicap and the reasons for the interview. For instance, in interviewing a nonverbal child, the trainee might engage in some form of simple play activity with the child.

Results of observations and interviews could be processed within seminar groups, led by either a coordinator or specified peer trainees. Trainees might move next into building strategies to remediate the observed handicaps. Although each trainee would develop strategies based in his or her particular art form, alternative strategies could be presented representing other art forms. Thus, a more interdisciplinary and diverse arts approach can emerge.

Following strategy development, arts educators would then be ready to implement their ideas within a practicum setting. To provide many avenues of feedback, practicum work would be observed by peers working through similar and/or different art forms, by supervising teachers, and by a program coordinator. Several arts educators representing different arts forms might teach the same group and later compare their experiences, working toward building an integrated arts approach for a given group of handicapped children.

> Thus we have a program in arts for the handicapped, sponsored by various state or even private universities. This program of three semesters would draw primarily upon existing university facilities and curricular offerings. The one major addition would be a program coordinator. Our primary goals would be to help the arts educator understand the total dimensions of both the handicapped child and himself, and to build strategies that will aid the child in struggling toward healthy and creative functioning.

Quality control of such a comprehensive program possibly leading to a credential in arts education for the handicapped is needed, Landy said.

> Coordinators of preservice training must carefully set forth quality models of learning through the arts. Such models must stress the process above and beyond the aesthetic product, the continuity of the arts experience and its relation to other curricular subjects, and, above all, the relevance of the arts experience to the lives of the handicapped children. Further, since American educational policy is moving rapidly toward integrating handicapped students into regular classrooms, the trainee must confront situations of leading mixed groups of handicapped and normal students.

As an example of a quality model effective in both integrated and special classrooms, Landy suggested:

> ...the drama simulation, as practiced by the outstanding British arts educators, Gavin Bolton[1] and Dorothy Heathcote.[2] Within these dramas, a decision is made either by the leader or by the group, about the situation to be enacted. The leader then helps the children define specific tasks they must perform to create a miniature society that represents their own concerns.
>
> ...the drama progresses, the children are able to find dramatic means of symbolizing these concerns, interrupted at times by the leader, who asks the actors to reflect upon their own actions and those of others within the drama, or within the outside world.
>
> The drama experience usually extends over a period of days and incorporates many art forms, including designing and constructing emblems and flags, writing and singing poems and songs, movements of ritual celebration, all evolving from the central drama.

The children organize simulated social systems representing each individual's status within the group. As the drama progresses, the leader facilitates role development and change, allowing various handicapped children the experience of power and leadership, as well as reflection upon their own behavior and that of others.

On one occasion, when working with a group of mentally handicapped children in a hospital setting, Heathcote dressed up a small adult woman as a sad, trapped bird. She questioned the children about what to do with the bird. One boy responded: "You should never cage a human bird." Then the group proceeded to rescue the bird by teaching it to fly. A boy with one arm led the group. Many children learned to enjoy the movements of their bodies as well as their newly acquired positions of power and responsibility.[3]

Landy concluded:

...that people are the crucial element, not pedagogical modes. All people need and, most of all, deserve to expand their visions of themselves and of their social and cultural worlds.

I think of a poem written by a 16-year-old emotionally handicapped student:

If you look as far as you can,
Halfway across the gray field and
Then up into the sky

You see it coming.

Exactly what it is I cannot say.
I will just stare and wait another day.

I have seen it every other night.

It travels in all directions.

Perhaps the best preservice training is one that enables the arts educator to see it coming and to help others to look in all directions so they, too, can see it when it comes.

1 Gavin Bolton, "Emotion and Meaning in Creative Drama," Canadian Child Drama Association Journal (Feb. 1976), pp. 13-19.

2 Betty Jane Wagner, Dorothy Heathcote: Drama as a Learning Medium, Washington, D.C.: National Education Association, 1976.

3 Ibid., p. 213.

The Heathcote/Bolton dramas are one example of a high quality, integrated arts education program that is process oriented, ongoing and relevant. Other models based in other art forms could well be developed and communicated to arts educators within the context of preservice training.

WHAT IS THE SCOPE AND NATURE OF INFORMATION THAT ARTS EDUCATORS NEED CONCERNING CHILDREN WITH SPECIAL NEEDS? HOW WILL THE PRESENCE OF HANDICAPPED CHILDREN AFFECT ARTS EDUCATION PROGRAMS?

Barbara Given, Ph.D.
George Mason University
Fairfax, Virginia

Dr. Given called for a new alliance of arts educators and special educators who would serve as resources for each other. Such an alliance would help these educators develop skills basic to each other's discipline. "...Appropriate informational and performance competencies are essential if we are to deal effectively with individual differences in different individuals," she said.

The operational procedures articulated in Public Law 94-142 (Education for All Handicapped Children Act), Given said, are "encouraging special educators to make themselves accountable, provide effective educational programs, and demonstrate that there is indeed something special about special education." In addition, there is the "recognition by special educators that handicapped children need arts education as an integral component of their individualized education programs." But such procedures and recognition will not produce the opportunities every handicapped individual needs to reach his or her potential.

> ...arts educators are not schooled in the nuances of learning and behavior disorders, and special educators are not trained in arts education. Therefore, special educators do not generally use the arts as means of developing educational skills, and arts educators do not adapt arts instruction to fit the individual learning styles and needs of handicapped youngsters.

A collaborative effort, Given believes, would help special educators plan appropriate individual education programs and help arts educators make adaptive measures that overcome disorders affecting success.

To illustrate possible adaptations that arts educators might learn by collaborating with special educators, Given offered two arts activities, learning to sing "Goats Eat Oats" during one instructional period and using crayons and tempera paints to create a ten-foot mural, "Life On a Frontier," over a two week period.

LESSON: LEARNING A SONG

Possible Disorders Affecting Success	Possible Adaptations
• hearing impairment	• use instruments; place close to piano
• inability to hear differences in a similar sound, in pitch, or tone	• let child practice song on tone bars, noting relationship of written notes to size bar
• inability to recall sound sequence	• show visually on chart
• inability to recall nouns (or other parts of speech)	• teach words of song via association and phrasing emphasis
• inability to recall rhythmic pattern and tempo	• have child walk, jump, skip the pattern on corresponding geometric figures on the floor
• speech disorders	• choose songs in consultation with speech teacher
• inability to recall and/or follow directions totally and/or in sequence	• use charts, handouts, or objects showing visually the directions and/or sequence
• sound foreground/background confusion	• help child identify sound sources and focus on the relevant; teach conscious coping skills
• inability to read lyrics and/or music	• give child the taped song prior to music class so he does not have to rely on faulty skills
• visual figure-ground confusion	• use music which is printed on larger-than-average staffs with only the melody notes showing
• lack of behavior control	• implement behavior modification program
• frequent petit mal seizures	• depending on the type of activity, repeat directions and question often
• inability to count measures and bars	• call on someone else; do not embarrass

LESSON: CREATING A MURAL

Possible Disorders Affecting Success	Possible Adaptations
• visual impairment	• give child colors of high contrast; use textured paper; put yarn on border of his or her section; use stiff brush; add ground walnut shells to paint, etc.
• certain physical impairments	• use surface level, tool grips, etc., so the child can reach and work on the mural
• lack of fine motor control	• ask child to make the marvelous sky, etc., using larger muscles
• problem with eye-hand coordination	• use large brush, have child make drawing on separate paper then paste on mural
• inability to retain task goal	• have steps of task illustrated on a chart or handout
• inability to substitute symbols for concepts appropriate for age	• accept as creative representations and primitive art styles
• color misperception	• label jars of paint
• lack of appropriate body image	• ask child to be responsible for making the forts, etc.
• lack of ability to express self orally	• always ask questions you know child knows the answer to so that child can answer in one word, then two word, etc., responses.
• faulty social adaptation and peer interaction skills	• implement conflict cycle intervention, behavior modification, or other

HOW MUCH AND WHAT KIND OF SPECIAL INSERVICE TRAINING OR RE-EDUCATION DO ARTS EDUCATORS NEED TO WORK WITH HANDICAPPED CHILDREN?

Marcy Goodwin
Junior Arts Center
Barnsball Park
Los Angeles, California

Marcy Goodwin believes the problem arts educators face with handicapped students is the problem faced by all educators with all children: providing creative teaching. "The barriers are those that say, 'We are different' and 'They are different,'" Goodwin said. As a result, there is less for arts educators to learn about special education than there is to learn about being an arts educator. Teaching the arts creatively is an art.

Goodwin urged arts educators to understand the latitude within the three traditional viewpoints toward arts education. The academic, emphasizing beautiful subjects, the humanistic, emphasizing human experience and emotions, and the political-social, emphasizing propagandistic messages, should all be presented and interpreted so students...

> ...know that their ideas have validity and can be tied to basic philosophical viewpoints with their roots in the thinking of others. This is always reassuring. It says to the student, 'You're not alone. Others are like you, too.' Children need to develop a sense of their own taste, what they like and dislike, from themselves. Because they have always been told what they should be liking, they forget the enjoyment they get from the things they like without being told. Students can be shown that acceptable subject matter for the art process can come from their own lives.

Teachers have to be sensitive to the many implied injunctions a student receives from the teaching process. For example: In a soft sculpture class at the Braille Institute, Ron Labyorteaux showed the class some examples from other students. A girl in the class was holding a soft sculpture of a car. She kept turning it over and over and finally said, "But I don't want to do a car." She had stopped. She was unable to pass that one point. Ron prodded her and asked her about what she liked - not just enjoyed, but really liked. She said, "An apple - a Mackintosh apple." Because she was used to art presented as task oriented, she had never seen the process as adaptable to herself. By using the subject matter within herself she was able to take the technique to develop her interest, a Mackintosh apple, and make a statement.

Educators need to be reeducated to give students the fullest possible sense of their range of vision. One can do this by developing a strong sense of listening, which includes being able to say, "This is not JUST a drawing. It is something important."

At the Mary Bennett School for the Deaf in Los Angeles, Richard Ellis did a project with adding machine tape. By using the long form the drawings came to resemble a narrative. By not being limited by preconceived notions of what format a drawing should have, the students carried the project to completion by taking it right into the schoolyard, running it around the porticoes. They found it unnecessary to place it on a wall.

Again at the Mary Bennett School, Eric Orr had the class build tensegrity sculptures. The teachers and administration thought that the children would be unable to do the sculptures because their concept involved sophisticated ideas, and because the work looked - and was - complex. The children picked up the idea and process visually, and enjoyed transforming the space in their schools with sculptures.

The special education student should not be denied the right to high achievement which is a corrollary of quality in art, Goodwin said. She cautioned against viewing arts education for special populations "as a function of recreation and therapy. If that is what is being asked, not enough is desired."

Aiming for the special education student's total participation in the arts is also important for the arts educator. "The student must begin from the point of feeling that everything about them is all right as it is, and that the present time is the best time for complete involvement," said Goodwin.

Viewing the handicap as an illness or aberrancy assumes there is something wrong from the outset. Progress is not likely to be made.

Progress, Goodwin indicated, is more likely to occur with arts education that offers what R.D. Laing calls "existential phenomenology of action" which Laing interprets as "concerned with the movements, the twists and turns, of the person who puts himself, in different ways into what he does."

> ...putting myself into what I do, I lose myself, and in so doing, <u>I seem to become myself</u> [Goodwin's emphasis]. The act I do is felt to be me, and I become 'me' in and through such action. There is a sense in which a person keeps himself alive by his acts. Each act can be a new beginning, a new birth, a recreation of oneself, a self-fulfilling.
>
> In a similar way, John Cage has written about the purpose of writing music or engaging in any other artistic activity. He says the purpose is what he calls 'purposeless play.' This play is an affirmation of life -- not an attempt to bring order out of chaos, nor to suggest improvements in creation, but simply to wake up to the very life we're living, a life which is excellent once one gets mind and desire out of the way and lets life act of its own accord.

Goodwin contrasted Laing's and Cage's thoughts to the "sure-fire project" which, she feels, leads to uninvolvement and disinterest rather than fulfillment and satisfaction.

> When the student knows there can be no involvement of the real self and interests because of the programmatic nature of the project, the student makes two assumptions. One is that art is a mechanical process that requires only token investment. The other is that the process excludes any insight the student may have. The student understands the right answer exists simply to fulfill the steps. The wrong answer is to want to take it further, to want to play with the system. This is a way of actually saying, "You shouldn't learn, nor should you want to learn."
>
> In relying upon guaranteed sure-fire projects the educator denies students the freedom to fail. The satisfaction of high achievement goes with overcoming the risks of failure, and the knowledge that risk-taking is part of the system is a necessary part of the art process. In art then, the only true failure is to stop.
>
> The teacher's responsibility is to demonstrate that art has a self-proclaimed beginning, middle, and end, and that these points cannot be dictated by another, although they are sometimes dictated in part by the media used. Then it is up to the instructor to make what seems impossible possible.
>
> The educator needs to introduce the full range of possibilities and to back up the student who enters this unknown territory of the basic process of art, a process that is in part based on failure.
>
> The artist has an ambition for the work, falls a bit short, makes another ambition, adjusts and so on. It is out of this process of failed ambitions that artists realize their goals. By using this art process the student will understand that art is not a set of "right" or "wrong" answers.
>
> Working with handicapped people in the arts is part of a process that validates the very life experiences of the person. Not by approaching it as though 'You have missed this and therefore you will not understand that,' but rather, it is to say, 'You have done this. What things about the way you have experienced this would you like to focus upon?'

WHAT CAN NATIONAL ORGANIZATIONS DEALING WITH ARTS EDUCATION DO TO ENCOURAGE EDUCATORS TO WORK WITH SPECIAL CHILDREN?

Gary C. Barlow, Ph.D.
Chairman, Art Education Department
Wright State University, Dayton, Ohio

In a brief review of the rationale for and the development of the arts in education and the value of arts experience for all people, Barlow commented:

> Art is a natural vehicle for communication, a natural expression for the young. Art experiences are viable for the disabled and nondisabled, the handicapped and the nonhandicapped, as Lowenfeld points out. He also states that the motivation used in art education therapy differs from other art motivation only in degree and intensity, not in kind...in working with the handicapped child, conventional teaching procedures are not enough. Arts and arts activities are beneficial in many ways, such as providing considerable help in the social and emotional development of handicapped persons...Because no student ever fails to produce art, these experiences help integrate handicapped students with their non-handicapped peers on an equal educational level. There is also a therapeutic value in the arts experience relating to eye-hand coordination, adjustment, fine and gross motor movement, sublimation, perseveration, and perception.

Barlow identified several needs, and suggested strategies that national organizations dealing with arts education and special education could use to encourage educators to work with special children.

> ...coordinate what is currently being done in the arts for the handicapped at all levels in the various geographic regions. The national organizations should spearhead movements to state goals and objectives and develop plans for curriculum changes in the arts for special populations...delineate the role and function of the teacher of the arts...identify common areas of concern shared by all the arts that form the basis for art experiencing and learning.
>
> Organize committees of arts personnel to delineate common objectives and directions and to identify good arts programs and quality control measures. These should be composed of people representing the various arts and broad enough in scope to cover many arts organizations. The purpose would be to identify commonalities and differences so that better communication and understanding could exist among these groups.
>
> ...focus on understanding the special child. By educating through this focus, the fear and anxiety harbored by many people when placed in the special environment would dissipate.

...disseminate basic information on arts experiences for all, on the life-enhancing value of the arts aimed at general public consumption. In this review of values of the arts a reaffirmation of beliefs should be made. A restatement of selections from E. Paul Torrance's systems for creativity would be appropriate, as would developing a tolerance for new ideas, valuing creative thinking, and encouraging the manipulation of objects and ideas.

...disseminate information on the value of arts experiences and involvement for all, and for special populations, aimed primarily at those responsible for planning and implementing programs in public schools, special schools, and higher education.

...speak to specific issues through appropriate sub-structures within the specific organizations. For example, within the National Art Education Association a group or committee working on the state of the arts for the handicapped or disabled student on American campuses could work through the Higher Education section within the N.A.E.A. This group could be responsible for setting the tone, establishing guidelines, and disseminating information to the membership of that organization, and ultimately, to colleges and universities and to the general public.

...plan strategies - both separately and in unison - for the general public to participate in the arts. Inherent in such planned activities would be basic education in the arts, the value and meaning of arts experiences, and appreciation of the affective concerns so necessary for arts involvements. Growing out of this strategy, national organizations, together with The National Committee, Arts for the Handicapped, should plan a national conference dealing with arts for special populations. This conference could coordinate a national effort among the arts, demonstrate the effects of participation in arts experiences, and be an information-giving activity.

Concluding his comments, Barlow remarked,

If we coordinate our efforts, disseminate information to administrators, teachers, and the general public, set goals and objectives consistent with quality arts education, and attempt to share information and plan strategies within the various arts professions, then arts experiences for <u>all</u> people will be the positive result.

HOW DO SPECIAL NEEDS ALTER ARTS EDUCATION PROGRAMS OUTSIDE THE REGULAR CLASSROOM SETTING?

Janet Kamien
Associate Director, Boston Children's Museum
Boston, Massachusetts

Janet Kamien's comments focused on the museum as an example of how special needs may alter arts education programs outside the regular classroom setting. She suggested that the Boston Children's Museum's special field trip program "provides a good starting point to discuss some of the larger issues confronting cultural institutions attempting to serve a special needs population."

Kamien then turned to the Boston Children's Museum, who are served, what is provided, the environment, and the structure of the program.

> Visitors in special needs groups are primarily children from segregated, self-contained, or resource room settings. These children have been diagnosed as mentally retarded, orthopedically handicapped, visually or auditorily impaired, learning disabled, emotionally disturbed, and multiply handicapped. Some of our visitors are adolescents and adults from settings for the mentally retarded. Previously, this meant mostly state schools or private institutions, but we are beginning to see groups from sheltered workshops, halfway houses, and nursing homes.
>
> Since there are no restrictions in the reservation process other than group size and time, visitors' disabilities range from the minimal to the most severe. Altogether, the program serves about 1,500 visitors with special needs per year.
>
> We basically provide a field trip program that is special in the following ways:
>
> - there are no other groups in the museum;
> - we provide one-to-one staffing from our intern volunteer group;
> - we provide an opportunity for teachers and leaders to be observers or 'non-responsible' interactors, and to gather ideas at our Resource Center;
> - we provide the opportunity for visitors with any level of disability to enjoy a participatory museum experience in a non-threatening atmosphere that is uniquely flexible to their needs;
> - for students from institutional settings, we provide an important opportunity for social interaction with our staff; and
> - we provide field placement opportunities to students studying special education and volunteer opportunities for other interested high school and college students.

The program takes place in an already ideal setting for children with special needs. Museum exhibits are participatory in nature and encourage visitors to explore the environment both physically and mentally. There are opportunities to manipulate objects, for role-play, for mentally challenging activities, for handling live animals and animal artifacts, for gross motor activity, for quiet play, and for arts and crafts activities. These opportunities exist for a broad range of physical and mental skill levels, and staff are trained to allow children to explore the materials on whatever skill level seems appropriate.

The environment does present two major problems for this program. First, the building is not barrier free. We currently solve this problem by carrying children and wheelchairs up and down the short staircases that connect level to level. Our new facility, to be opened in two years, will be ramped. Second, the atmosphere is over-stimulating for some of the children we see. The number of choices available can be overwhelming to children who have trouble focusing their energy or attention. We work with staff to provide them with ways to help such children make the most of their visit.

Structure of the Program:

1. The group leader makes a reservation for up to twenty-five visitors by telephone.

2. The group leader receives a confirmation letter, information about the visit, two guest passes, and is asked to complete a form asking for a little information about each child. This information is important for us to do proper planning for the visit.

3. Upon arrival at the museum, the intern floor manager for that week greets the group, introduces and pairs visitors with staff, and the visit begins.

4. Groups stay for one hour. The floor manager asks leaders to give information about their program and invites them to fill out a questionnaire. The program supervisor is always on hand for intern support, and to observe interactions which will be discussed later in the support meeting.

5. A one hour support meeting follows the visit. The emphasis for interns and volunteers is on skill development, accumulation of information, and confidence building. Topics for discussion include specific problems or successes that took place during the visit, general information about a disability or educational method, feedback to interns from questionnaires, and program supervisor observation. Probably the most important element of the meeting is the chance to talk about any anxiety that may have been experienced by staff, and the chance to be reinforced for growth of confidence and ease by the supervisor and the rest of the group.

6. An optional sign language class follows.

In the second portion of her presentation, Kamien discussed the alterations in programs and environment necessitated by the special field trips, the benefits of the activity, and the costs.

> In altering our school group program we accommodate about one hundred less school group visitors per week. For a museum of our small size and large popularity, this is a significant loss.
>
> The biggest difficulty, however, is time. Different reservation rules, confirmations, recruiting additional volunteers and especially, supervising and training a new intern staff every three months takes more than a half a day a week of scarce administrative time. Altogether, the program costs us upwards of $10,000 per year.
>
> But having made the commitment to this program five years ago, we have found it to be well worth the time, the money, and the loss in school group numbers. The program has become an integral part of the internship. It introduces interns to another part of the educational spectrum and gives them the opportunity to work one-to-one instead of with groups of children. More important, the program allows interns and volunteers to confront their own anxiety and increase their understanding. More than fifty interns participate in the program, yearly, many of them heading for careers in education. This experience allows them to realize that some children have special needs, instead of feeling that somehow terrifying handicapping conditions have children attached to them.

Teachers often discover new things about their students as a result of the program. They may see activities they haven't tried before that can be copied in their own setting. They are often surprised by especially good behavior or longer attention spans exhibited by their students in the museum environment. Some teachers have taken advantage of the program as an introduction to the museum for their group. Once they have had the chance to explore in this more flexible atmosphere, they can return later during public time with greater confidence.

By offering field placements and volunteer positions to college and high school students, we have become an important resource to the educational community. The program has also called attention to special education issues for our own permanent staff. All of this has been of great benefit to the museum.

In the final portion of her presentation, Kamien directed her thoughts to the applicability of Boston Children's Museum's model to other institutions.

I think there are three major reasons for the success of this program. First is the continuing commitment of the museum to maintain and improve the program over the years. Second is the nature of the museum setting which adapts itself so gracefully to the needs and interests of its visitors. But most important is the availability of well-prepared and well-supervised interns. One-to-one staffing means that the children don't get lumped together for this experience even though they may come from a setting where they are segregated by disability. It means that interns can gauge activities, explanations, and physical tasks to the individual child.

Though I have made much of the training process, let me emphasize that it's nothing fancy. Though the administrators who supervise this program have had experience in special education, neither is a special educator. Some of the interns have had previous experience, some have not. Some are terrified, others are not. Regardless of their backgrounds, they all grow, and most do superbly.

Once an institution is committed to the idea of beginning such a program, the institution must look carefully at the resources available. Those without many inherently tactile educational opportunities probably need to design some. Although we do not reserve by disability, it might make sense to do so. A touch tour of artifacts or sculpture available for children with visual impairments, a signed or one-to-one tour sprinkled with participatory activities, available

artifacts for children with language deficits--these program elements represent an even greater time commitment, especially at the outset, and might also involve a more complicated training process.

Almost all cultural institutions depend to some extent on volunteers. It has been our experience that the recruitment of good volunteers depends a great deal on the kind of structure and supervision we can offer. A program with this kind of consistency and focus should be one that volunteers find quite attractive. Again, the commitment of the institution is an important element.

There is one other issue that should be raised. This program is not clearly mainstreamed. Although Chapter 766 has been law in Massachusetts for three years, and we are seeing some increased mainstreaming in our regular school groups, there has been no drop at all in reservations for the special education field trip. It is my feeling that there never will be, since the benefits for more severely disabled children are so great.

When mainstreaming has become more widespread, the special needs field trip will continue to be a training ground for interns enabling them to deal more successfully with mainstreamed groups.

WHAT KINDS OF ENVIRONMENTAL ADAPTATIONS ARE NECESSARY TO WORK WITH HANDICAPPED CHILDREN IN MUSIC AND ART?

Lewis Shupe, Ph.D.
Wright State University
Dayton, Ohio

Dr. Shupe's paper focused on necessary environmental adaptations for handicapped children working in music and art while noting the "marked improvements in the physical surroundings of special schools and settings where work is being done with mentally retarded children."

> The content of our work with these children has not always demonstrated the same rate of improvement...what are needed are motivations and creative activities to expand their experiences and to enhance a better quality of life and living.

Shupe focused on three areas of concern in considering environmental adaptations necessary to work with handicapped children in music and art: the child and the adult in the environment, the child in the physical space, and the child in a creative environment.

Regarding the child and the adult in the environment Shupe commented,

> One of the common denominators of all special children is difficulty with language concepts and communication skills. Specific communication difficulties may differ from the child who is labeled mentally retarded, for example, to the child who is labeled hyperactive, or the child with visual-motor difficulties, to the child who is wheelchair bound. However, primary environmental consideration must be given to the child as an individual - how the child perceives the world around him, our language references to his world in working with him, and our understanding of the restrictions of expressive communication in his life.

Visual arts and music are basic avenues of exploratory and expressive communication, Shupe said. "Therefore, the introduction of art and music into the environment of the special child is a logical learning strategy, and may even facilitate the language that has not been learned in the traditional manner."

Those working with children having difficulty with language concepts and communication skills must be aware of normal language development and the development of spatial concepts. In Schupe's words, "...do not add to an already disordered communication system."

Regarding the child in the physical space, Shupe stated,

> ...it is more appropriate to present a basic rationale than to categorize recipe type activities. A recipe approach to environmental adaptation could possibly lead to stereotypical learning and would contradict the creative art and music experiences. The artist, teacher, or therapist who has a valid rationale for a

> motivational environment will have no difficulty in structuring specific creative learning experiences for children, or in being able to adapt the environment to the child rather than molding the child to fit the environment.

Shupe cited Edward T. Hall's classification of three types of organizational models of space as a rationale for a systematic understanding of environment.

> In fixed feature space the environment would be the stereotyped classroom environment with chairs and desks in a row, and the teacher's desk at the front of the room, and the musical instruments would always be on the table by the window. The fixed feature space may aid the teacher who recognizes that the special child may need consistency, routine, and repetition in order to learn. In semi-fixed feature space the desks and chairs can be moved for large group, small group, or individual interactions. The easels can be moved nearer the window for better light while painting, and the musical instruments can be used in a part of the room where there are better acoustics. The special child needs to learn variations and the creative teacher can offer alternatives to any desired objectives. In informal space the learning environment is the open classroom concept. The special child is able to have more freedom in the decision making process. The 'art cart' and the 'band wagon' can be moved from area to area.

Two environmental controls reported in William M. Diedrich's Topographic Dimensions of Therapy provide the special educator with another systematic evaluation of environmental adaptations, Shupe said. "The structural dimension refers to the proper selection and use of materials, equipment, and procedures for the job task. The spatial dimension refers to the arrangement of furniture, materials, and distances between persons."

Also cited was E. Paul Torrance who

> ...suggested that for mental health reasons the future architecture of schools provide space in every classroom for children to work alone when the need arises. He advocated this proposal as a condition essential for developing creative thinking.

Regarding the child in a creative environment, Shupe commented that,

> ...one of the basic goals in adapting the environment is that the arts always be present. The child does not need to produce art, or engage in an art activity, but

can also observe, experiment, sort, and plan. The artist, teacher, or therapist provides motivations that are meaningful to the child, and tasks that are within the child's abilities.

Shupe concluded by cautioning,

> The special child may have difficulty in achieving these goals, or even completing part of them. Even so, our adaptations of the environment for the special child should facilitate concept development and prepare the child to deal with new situations that may be remote in time and place. The teacher will not always be there to do the planning for the children, or to solve their problems, or to pick them up when they fall. What better preparation, then, for the special child than art and music - to help him develop and carry with him the visual images and melodies of another time and another place.

WHAT KINDS OF ENVIRONMENTAL ADAPTATIONS ARE NECESSARY TO WORK WITH HANDICAPPED CHILDREN IN DANCE AND DRAMA?

Anne Riordan
University of Utah
Salt Lake City, Utah

> Because of a specific disability or combination of disabilities, every handicapped person relates to the environment and personal space from his own point of view. The student brings to the situation his own physical and mental adaptations. This provides an intense challenge to the artist-teacher who wants to design the experience and environment to be meaningful and appropriate for each student.

Anne Riordan began her presentation with this statement, discussing the environmental adaptations necessary to work with handicapped children in dance and drama.

Reflecting on her own experiences, she said the commitment of administrators, special education teachers, and training center staffs to a dance and drama program is more important than even the facility itself.

> I have found that once I begin the program and find the facilities inadequate, the administration and teachers will seek a more appropriate space. Any space can be of value and I feel that some level of success can be reached for the student. Involvement is the primary consideration.

Riordan then delineated two important program considerations: the setting and factors contributing to an ideal situation.

THE SETTING

Space: A dance/drama program can be designed for a variety of spaces such as a classroom, activity room, gymnasium, and outdoors. The space should have good light, ventilation, wooden floors or carpet (however, wheelchairs may be difficult to maneuver), and ramps or easy access to the room or building for the wheelchairs. The room should be isolated from other activities which have a disturbing noise level.

Record Player: There should be a record player or tape machine available with records and tapes. A variety of music is best. A good motivator is to tap into the favorite music of the students. You can begin with their music and then expand their music experience with your own choices.

Percussion Instruments-Drum: A hand drum with beater for the teacher is best as it can be carried around the room easily. This helps in bringing the class to order and in beginning a new activity as well as in keeping rhythm. It is also a good idea to have percussion instruments for the students.

Props: These materials can be gathered from all sources. Good possibilities are parachutes, hula-hoops, chairs, tubular and flat material, balloons, plastic sheets, boxes, ladders, and larger props that can help build an environment.

Experiential Opportunities: Exposure to dance/drama events within the community such as classes, concerts, dress rehearsals, art shows, and plays is one of the most important factors in the success of such a program. Sometimes arrangements can be made for students to observe not only outside classes but also participate in them. This involves a great deal of preplanning and cooperation from all concerned.

Language: The language I use for my handicapped students is the same as I use with my university students. The adaptation lies in repeating the instructions or dialogue in several different ways, such as speaking slowly and distinctly, or using gestures. If words are used that may not be understood by all, I rephrase the sentence and use the word again. I move back and forth among the students speaking softly, then with energy, calling them by name. I try not to adjust my vocabulary or tone of voice.

Personal Contact: I feel physical contact as well as eye contact is very important, to convey feelings and to help establish the trust level of the group. I speak directly to my students, standing closely, and when appropriate I touch them and make a positive comment about them. Physical contact is never used to "push" or "pull" the student into place.

Attitude: The positive attitude of the teacher is a main ingredient to the success of the program and invariably encourages the involvement of the student. Appropriate attitude traits would be high energy, enthusiasm, risk-taking and honesty. The constant positive reaffirmation of the individual's self-worth is what allows the student to make choices he might otherwise be afraid to risk. The teacher is the reflector back to the student of his success which will build within him a sense of his own value. I find myself often saying, and meaning, "You are beautiful." I avoid using negative reinforcement.

FACTORS CONTRIBUTING TO AN IDEAL SITUATION

I have never had an ideal situation with which to work and I do not foresee having one in the future. All components do not have to be present for the program to succeed. The only necessary elements are the students, the artist-teacher, and administrative support.

The factors I put forth to you I have used from one setting or another. All of them have been successful for me.

1. Group Size: Fifteen students or less, with similar problems or combinations of problems, seems best.

2. Space: Space should be expandable when necessary. When this is not possible, limiting your space by starting in a circle would help set physical and personal boundaries. When the trust level is established, the space can be expanded for more freedom of movement, gesture, and exploration.

3. Evaluation and Planning: I have found it invaluable to keep on file a record of each student with such information as:

   a. a positive movement profile and movement needs (e.g., student can skip, run, has good hand-eye coordination, needs work in space awareness, etc.);

   b. observations about the student's social interaction with other students and with the teacher; and

   c. potential dramatic experiences (or movement experiences) coming from real situations that could be used in later dance/drama ideas. Often an experience suitable for the entire class can be designed from that of a particular student.

   I have also kept on file the details of successful sequencing patterns of movement; this step by step process is the key to their success.

4. Severely Handicapped Students with Need for Socialization: To participate in a group structure the student should have the basic social skills. If the student lacks in this area, he should be dealt with on a one-to-one basis, then gradually returned to the group.

5. Field Trips: These could be arranged through the community facilities.

6. Art Projects: The use of students' own art works can be incorporated into many drama or dance ideas.

7. Observers: I encourage and accept all observers. Only rarely do I find a situation inappropriate to allow observers. In almost every class I teach there will be a group of people watching a part or all of it. Many times the observers will participate with the group which adds another dimension to the experience. I believe it is the best way to build public relations, social understanding, and enthusiasm for the program. My students are well prepared for these observations. I tell them beforehand what to expect and how to maintain class flow. They watch me very carefully, taking cues from me and from each other.

8. Performance: I build my classes toward performing for the students. This is a gradual process, initially performing for each other, then other peers, then parents and interested guests. We work on stage presence, self-concept, self-confidence and professionalism. It is the greatest thrill to watch them perform and to watch the responses of the audience. Because of the audience enthusiasm, they are again positively reinforced.

Riordan concluded with a statement of faith:

> I believe there are many levels of success that can be reached with the handicapped through dance/drama. Nothing should be impossible, least of all the idea that you will receive many of your ideas from the students. Your responsibility as an artist-teacher is to be aware of your student, have skill as an artist, be sensitive to feelings, avoid closure, be honest, and mix love with enthusiasm for what you are doing.

WHAT STEREOTYPES, FEARS AND ATTITUDES ACT AS BARRIERS TO ARTS EDUCATORS WORKING WITH HANDICAPPED CHILDREN?

Shaun McNiff, Ph.D.
Lesley College
Cambridge, Massachusetts

Dr. McNiff took up the question "why arts educators in public schools across the country are not working with handicapped children." He attempted to designate the "obstacles that these teachers face in trying to re-orient themselves toward the education of children with special needs."

The educator's self-image, he said, is one such obstacle.

> For the most part, arts educators have been trained to work with children in large groups, to present structured lessons to 25 to 40 children, and to meet with hundreds of individual children over the course of a week. They have not been trained to individualize instruction, to approach each child from a clinical point of view and give attention to individual strengths and weaknesses, learning expressive styles, and to understand behavior disorders, perceptual difficulties, mental handicaps, and physical disabilities.
>
> School systems have augmented these difficulties by supporting the concept of the vagabond arts specialist. These educational gypsies travel from school to school, from classroom to classroom, and are welcomed by the classroom teacher, who is granted a 50-minute respite in the teacher's room. This model has been perpetrated across the country with only occasional encouragement being given to arts educators to develop programs for the handicapped.

According to McNiff, another obstacle is that arts educators have a tendency to see themselves as inadequately prepared. This idea, he maintained, is mistaken.

> ...arts educators working with children with emotional disturbances constantly speak of how they are frightened by the possibility of opening up and exposing areas of conflict in a child. They fear they will not be able to deal with these conflicts and the fear makes them shun handicapped children.
>
> Consequently, arts educators will often say that since they have not been trained psychotherapeutically, they should not engage children in an analysis of deep-seated personal feelings. As a persor engaged full-time in training expressive therapists and arts educators, it would be uncharacteristic of me to play down the importance of training. I also sincerely respect those conscientious teachers who do not wish to expose children to experiences which might prove to be harmful.

> Yet at the same time, the argument that teachers are not qualified to work with handicapped children cannot be supported. We discover that in most cases good psychotherapy with children simply involves good relationships, trust, clear and consistent limits and sharing...we have to encourage teachers to establish that trust with all children.

Stereotypic notions of therapeutic art and misconceptions of what handicapped children are capable of producing artistically are other obstacles.

> Practitioners of creative arts therapy in the mental health field have on occasion scared teachers away, or amused them with the constant search for psychopathology in artistic symbols. These approaches to art, which place the interpreter in the position of omnisciently analyzing the psychodynamics behind an individual's art work, have been dissonant with the ideas of arts educators who see themselves as resource persons who can stimulate artistic expression and creative growth in children. Because the child is labeled handicapped, the art product is seen as a potential source of personality revelation. As a result of these practices, diagnostic art 'cookbooks' proliferate across the country which stresses unconscious psycho-sexual conflict as the source of art.

McNiff said his own work with severely disturbed psychiatric patients and physically handicapped children and adults dispels the myth that handicapped persons have difficulties in producing art of high quality. "...art enables the handicapped persons to express both self and feelings with dignity," he said.

> As teachers we have to be more attuned to the complete individuality of every person, while striving to help them express their unique vision of the whole in art. Many handicapped people do not see themselves as handicapped because they have compensated for their weaknesses with strengths in other areas. The label 'handicapped' is just one more stereotype that we perpetuate because of our inability to relate to individual differences.

New federal legislation and the resulting educational emphasis on accommodating special needs children in regular classrooms have motivated arts educators to re-examine their roles to meet these changing educational needs. As training objectives and educational methodologies are developed, McNiff urged that special arts educators

> ...not overlook the fact that much of our job entails a process of deflating myths and dismantling stereotypes. We must also help each other to trust our intuitive

powers when working with children. As artists, we have a spiritual commitment to the value of serious art in society which has brought us to this work of education and therapy. We must not let go of that conviction of how art intensifies experience and deepens the quality of human communication. We must also keep before us the realization that every teacher has had as much experience with pain, conflict, and frustration, as with joy and exultation. Our own lives and experiences are the foundation on which we can continue to help all children to improve their lives through art.

PART TWO

A SUMMARY OF STRATEGIES IDENTIFIED TO FURTHER DEVELOP PERSONNEL PREPARATION PROGRAMS

The identification of specific strategies for implementing programs to train arts education personnel to teach handicapped children was the major task for the second day of the NCAH/NAELC CEMREL, Inc. Symposium. Participants outlined the training resources, techniques, formats, and materials needed to facilitate program implementation. Short range and long range goals and activities for national, state, university, and local arts and education agencies and institutions were explored. Participants did not identify potential funding sources for these projects beyond the assumption that support must be identified in both private and public sectors.

The day's discussion was sparked by several key concerns previously identified in the position papers:

- A comprehensive approach for educating arts education personnel must be developed at all levels: national, state, university, and local.

- Most arts educators are unfamiliar with the special emotional, physical, and mental needs of the handicapped child and the programmatic adaptations that must be made to provide accessible and high quality creative arts experiences.

- Changes in curriculum materials, teaching techniques, the arrangement of classroom space, etc., must be considered when integrating the handicapped child into the regular arts education classroom and when developing individualized and specialized arts education programs.

- Qualified personnel are needed to insure that handicapped children are no longer denied opportunities to learn <u>about</u> the arts, <u>through</u> the arts, and <u>in</u> the arts.

- The current national status of arts education reflects an emphasis in music and the visual arts; equal experiences must be provided by qualified personnel in drama and dance.

- Arts educators are generally unfamiliar with the scope, nature and impact of The Education for All Handicapped Children Act (P.L. 94-142) and Section 504 of the 1973 Rehabilitation Act.

- Preservice and inservice training programs for arts educators should systematically identify training resource personnel, including: special educators, handicapped and nonhandicapped artists, parents of handicapped children, arts therapists, and personnel from state and local arts agencies and institutions.

With these major issues and concerns providing a framework for identifying training strategies, the Symposium participants devised five approaches for expanding the development of programs to train arts personnel to teach handicapped children:

1) UNDERSTANDING THE CURRENT LEGISLATIVE BASE

2) INCREASING NATIONAL AWARENESS

3) IMPLEMENTING COORDINATED AND COOPERATIVE TRAINING FORMATS

4) DEVELOPING RESOURCES

5) EXPANDING TRAINING TECHNIQUES

UNDERSTANDING THE CURRENT LEGISLATIVE BASE

Symposium participants generally agreed that arts education personnel need a more comprehensive knowledge of the basic thrust, objectives and target populations of P.L. 94-142, The Education for All Handicapped Children Act and Section 504 of the 1973 Rehabilitation Act. It is essential for all arts and education personnel to be aware that Section 504 is a civil rights provision which prohibits discrimination on the basis of handicapping condition, stating:

> "No otherwise qualified handicapped individual in the United States shall, solely by reason of his handicap, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any program or activity receiving Federal financial assistance."

Thus, any educational program or facility must provide access to all its programs for the handicapped student. If arts education programs are available within a school or any other public facility to the nonhandicapped child, the same program or a similar program must be available to the handicapped child. This statute applies to all handicapped Americans. By law, a handicapped person is anyone who:

> has a physical or mental impairment which substantially limits one or more of his major life activities, or
>
> has a record of such impairment, or
>
> is regarded as having such an impairment. All handicapped Americans regardless of age are included.

Participants also noted that arts educators must become more fully aware of the implications of P.L. 94-142, which mandates a "free appropriate education for all handicapped children." The regulations for this law provide for artistic and cultural activities to be included in the special education and related services of the handicapped child. This law defines handicapped children as:

> children who need special education and related services because they are mentally retarded, hard of hearing, deaf, speech impaired, visually handicapped, seriously emotionally disturbed, crippled, or otherwise health impaired or have specific learning disabilities.

It was also noted that an equally important area of legislation is the Arts Education Program established through Section 409 of P.L. 93-380. This law authorizes the establishment of state and local arts education programs. Within the regulations for this act the arts are defined as:

> 'Arts' includes but is not limited to music, dance, drama, folk art, creative writing, architecture and allied fields, visual arts (including painting, sculpture, photography, graphic arts, and craft arts), industrial design, costume and fashion design, motion pictures, television, radio tape and sound recording, the arts related to the presentation, performance, execution and exhibition of those arts and the study and application of the arts to the human environment.

Also included in these regulations is a definition of arts education:

> 'Arts education program' means a program in which arts are an integral part of elementary and secondary school curricula.

Many Symposium members noted that a more complete understanding of these legislative measures would enable arts educators to communicate more effectively with state and federal legislators. It was recommended that advocacy groups be developed to inform congressmen of the crucial role that the arts can serve in the growth and development of the handicapped child. It was noted that Congress had already expressed its commitment to the inclusion of the arts in P.L. 94-142 in Senate Report #94-169:

> The use of the arts as a teaching tool for the handicapped has long been recognized as a viable, effective way not only of teaching special skills, but also of reaching youngsters who had otherwise been unteachable. The Committee envisions that programs under this bill could well include an arts component and, indeed, urges that local educational agencies include the arts in programs for the handicapped under this Act. Such a program could cover both appreciation of the arts by the handicapped youngsters and the utilization of the arts as a teaching tool per se.

In addition, these advocacy groups might encourage university degree and state teacher certification requirements which include special training for all arts and regular educators that familiarize them with the needs of handicapped children, and that include education in the arts for all special education personnel.

INCREASING NATIONAL AWARENESS

Documentation and dissemination of information about the significant role that the arts can serve in the growth and development of the handicapped child was cited as a crucial aspect of training. Participants noted the need for a nationwide increase in the sensitivity, understanding and awareness of arts and education personnel, as well as in the general public.

Specific recommendations for action were:

- All appropriate national organizations must strengthen their current efforts to educate and inform their constituents through printed materials, media, conferences, workshops, etc. Arts for the handicapped advocates should continue to be identified and organized on the local, state, and national level.

- Support should be established with organizations such as Association of American University Women, Variety Clubs International, National Fraternities and Sororities, Junior League Organization, Service Clubs, etc.

- Foundation and corporation cooperation and funding support should be secured.

- Television and radio public service announcements should be developed and disseminated to key sites throughout the nation.

- A National Children's Arts Festival (similar to the First National Very Special Arts Festival in Niagara Falls) should be planned for Washington, D.C.

- Professional visual and performing artists should be enlisted in promotional and advocacy roles.

- Student and youth groups such as Student Council for Exceptional Children chapters, Boy Scouts, 4-H and Campfire should be contacted to provide volunteer support services.

- Art displays, exhibits, and festivals should be placed in public buildings on a regular basis.

- Special exhibits and displays should be carefully designed to tour cultural facilities and educational institutions.

IMPLEMENTING COORDINATED AND COOPERATIVE TRAINING FORMATS

Symposium members were in strong agreement that immediate action must be taken to implement coordinated and cooperative training formats on national, state, university, and local levels. Teams of experts in the fields of art, music, dance, drama and special education should be developed on each level to train future personnel. Members envisioned that each team would not only be involved in training educators to plan and implement arts programs, but would also serve as the basis for a national consortium. Thus, a communications network would be established among key personnel at the four crucial educational levels as well: national, state, university and college, and local.*

Symposium participants agreed that the second phase of work for these four training teams would be a communications and training network. For example, state education and arts agencies would cooperate and coordinate training projects with university based projects, local education and arts agencies would facilitate programming with university based programs, etc. Participants recommended that The National Committee, Arts for the Handicapped serve as the coordinating agency for this national liaison effort.

It was noted that often independent agencies and institutions such as CEMREL, St. Louis, could serve as a catalyst for coordination efforts. CEMREL, St. Louis, has recently completed an NCAH Model Site Project in which an inservice training model and needs assessment survey in the arts was implemented among personnel working with special populations in the St. Louis area. The National Aesthetic Education Learning Center, CEMREL, Inc. and The National Committee, Arts for the Handicapped can provide a national focus and catalyst for identification of key training issues, methods, and strategies.

It was pointed out that three levels of training must occur within any personnel preparation program: awareness, knowledge, and application. As training formats are implemented, educators must develop an awareness of the special needs of handicapped children in relation to the arts, a knowledge of adaptive teaching techniques and necessary materials, and an ability to apply this understanding and knowledge within educational settings.

*A model similar to the one outlined by conference participants is currently being developed and tested by The National Committee, Arts for the Handicapped through a Personnel Preparation Grant from the Bureau of Education for the Handicapped.

Prior to identifying key formats, participants noted several major issues that should be considered in planning and implementing training formats. These include:

- Concerted efforts to include parents, paraprofessionals, handicapped people, artists, and administrators in all training efforts;
- Efforts to develop new directions for offering arts and education courses and interdisciplinary majors at the university level;
- Identifying teachers nationally to assist in training projects;
- Building mechanisms for followup training sessions, and participants' commitment to project expansion and development into all training formats; and
- Providing opportunities in all training projects to present theoretical material; discuss and explore issues, strategies and methods; and to have informal opportunities for arts experiences.

Symposium participants outlined a series of recommendations for training formats which could be employed by the training teams and/or educators throughout the nation. The following were among the many formats discussed:

- Training workshops in proposal and grant development for local, state and federal funding should be planned for arts education personnel.
- Small "think-tank" symposia with mixed interest groups (such as NCAH/NAELC, CEMREL, Inc. Symposium) should be planned to explore new directions in personnel preparation and to deal with specific issues of concern.
- Specific schools, local education agencies, university departments, etc., should be identified and supported to conduct long term model training projects.
- Intensive (three to five day) institutes dealing with a specific aspect of arts programming for special populations should be implemented on a regional basis throughout the country.
- Training seminars to assist arts educators in developing individual education programs (IEP's) for handicapped children (the essential aspect of P.L. 94-142 implementation).
- Summer workshops and seminars to experiment with interdisciplinary and innovative training formats.

- Long term and short term inservice workshops should be conducted by selected artists, handicapped people, parents, university personnel, state education agency personnel, and arts resource teams for practicing classroom teachers.

- Weekend retreats to provide indepth exploration and experiences in arts education for special populations should be considered.

- Field trips and special training experiences could take place within cultural institutions to expand the programmatic base of educational programs.

DEVELOPING RESOURCES

It was apparent from general discussion among Symposium participants that a systematic identification of arts resource training personnel, exemplary arts education programs, and arts education training materials needs to be completed on local and statewide bases. The National Committee, Arts for the Handicapped (through a Planning Grant from the Division of Personnel Preparation, Bureau of Education for the Handicapped) has begun this process nationally. However, arts for the handicapped resource teams within each state are necessary in order to facilitate the national information referral process. Symposium participants agreed that state and local teams could model a national training resource manual which includes, but is not limited to:

Training Personnel

- Drama, music, dance, and art educators who are teaching handicapped children;

- Handicapped and nonhandicapped artists who are teaching handicapped children;

- Arts institution personnel who are providing accessible or specialized arts programs for handicapped children;

- Recreation staff members who are providing accessible or specialized programs for handicapped children;

- Arts therapists who are working with handicapped children;

- Drama, music, dance, and art educators who are training personnel to provide arts programs for handicapped children;

- Special educators and regular educators who are using arts with handicapped children;

- Special educators and regular educators who are training handicapped children;

- Education agencies and institution personnel who are providing accessible or specialized arts programs for handicapped children and youth.

Model Programs

Exemplary programs and projects which may be located in a variety of settings must be identified at the national, state and local levels. These may include:

- university programs (arts education departments, special education departments);

- local education agency programs;

- cultural institution programs;

- state education agency programs;

- arts council projects;

- community center projects;

- parks and recreation programs; and

- institutions serving the handicapped.

Training Materials

A recent national search* indicates that further identification and creation of training materials is imperative. Although some printed materials (mostly in music and visual arts) are available for the practicing teacher, very few have been identified for use in the preservice and inservice training of arts educators. Symposium participants noted a crucial need to develop the following types of training materials:

- Audio visual aids which document the use of art, drama, music, and dance among children with a variety of handicapping conditions;

- Printed materials which use a case-study approach to document the impact of arts activities on the cognitive and aesthetic growth of handicapped children;

*NCAH Interim Report to the Bureau of Education for the Handicapped, Division of Personnel Preparation, June, 1977, Grant #G007603478.

- An annotated bibliography of current research related to implementing arts programs with handicapped children;

- A descriptive reference guide to model inservice and preservice training programs being conducted by state education agencies, local education agencies, colleges, and universities;

- A legislative reference document explaining the intent of P.L. 94-142, The Education for All Handicapped Children Act, and Section 504 of the 1973 Rehabilitation Act, and their relationship to the development of arts programs;

- A description and catalog of adaptive methods for classroom arts materials, spaces, and equipment among children with various handicapping conditions;

- A documentation, either in print or film, of successful administrative models for implementing preservice and inservice training projects;

- A resource manual of current publications related to the field of arts education for handicapped children, formatted to be capable of expansion;

- A review of what special skills, abilities, and knowledge arts educators need to work with handicapped children;

- A media presentation of model preservice and inservice training methods;

- A directory of artists who are particularly skilled as trainers of arts educators who wish to work with special children;

- An annotated resource guide to national arts and education organizations and associations serving handicapped consitituents who may provide training resources and personnel.

EXPANDING TRAINING TECHNIQUES

Symposium members expressed a strong feeling that a wide variety of techniques should be employed to train the arts educator to work with handicapped children. The essential question is "How can the arts educator effectively gain knowledge and understanding regarding the special child?" The following approaches were identified as vehicles for facilitating the training process:

- Arts educators must have an opportunity to observe the handicapped child in a variety of environments.

- Arts educators need opportunities to observe handicapped children involved in high quality arts experiences.

- Arts educators need training experiences that involve teaching the arts to handicapped children in controlled demonstration workshops and classrooms.

- Arts educators need to explore a variety of methods for developing knowledge, understanding, and sensitivity regarding the special emotional, physical, and mental needs of handicapped children.

- Expert consultants (including handicapped people, artists, parents, arts therapists, and arts educators) should be used as training resource personnel for both preservice and inservice training.

- Collaboration and coordination of training efforts should occur among special educators and arts educators at university, state, and local levels.

- A variety of instructional materials, from more traditional printed resources to experimental media approaches, should be used at all levels of training.

- Packaged training kits and resources including activities manuals and awareness packages should be developed.

- Trainers should document and disseminate effective training techniques through a national organization such as The National Committee, Arts for the Handicapped.

- Arts educators must be encouraged to create and adapt arts materials for use with handicapped children.

- Arts educators should develop programs based on the individual educational needs of each child, rather than grouping students according to handicapping condition.

- Arts educators need opportunities to develop arts projects which integrate handicapped children with nonhandicapped children.

- A national teacher newsletter which identifies innovation, models, and resources for personnel working in the arts with special children should be developed and disseminated by The National Committee, Arts for the Handicapped.

CONCLUSIONS

CONCLUSIONS

The NCAH/NAELC, CEMREL, Inc. Symposium was the first national effort to respond to the specific question "What does the arts educator need to know about children with special needs?" An experimental Symposium Model* was implemented which provided a format to explore key issues and to identify specific strategies for implementing personnel preparation programs. Participants were selected for their expertise in ten different aspects of training educators and teaching children with handicapping conditions. The participants contributed the following concluding remarks:

- The most important outcome of this symposium would be the communication among conference participants.
- Dissemination of the conference report is crucial to the national expansion of personnel preparation programs.
- The development and implementation of the four national teams (national, state, university, local) may be the key vehicle for implementing current legislative mandates, identifying resources, expanding training techniques, cooperation and coordination in developing training formats and increasing national awareness. Efforts should be made on national, state, university, and local levels to repeat a similar conference model.
- The national leadership role of NAELC, CEMREL, Inc. and NCAH in developing collaborative program efforts, providing national direction and focus, and establishing an integrated network of arts and special education personnel is vital.
- Greater use should be made of the Bureau of Education for the Handicapped to facilitate program development, implementation, and dissemination.
- A firm commitment must be made by all those involved in preservice and inservice training of arts personnel to develop the specific skills, abilities, and knowledge that will enable them to work with handicapped children.
- Training resource materials must be identified and created to assist in educating arts personnel.

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*Coming To Our Senses, David J. Rockefeller, Jr., Panel Chairman, McGraw-Hill, 1977; pgs. 250-251.

- Innovative and effective training techniques and formats should be developed and tested at national, state, university, and local levels.

- An understanding of current arts education legislation, as well as legislation dealing with the education of handicapped people, must be developed on a nationwide basis.

- Continued efforts to increase the national awareness of the need for expanded training efforts for arts personnel to work with special children must be expanded by key national and state arts and education organizations and agencies.

The participants affectively addressed areas of concern and outlined an agenda for future national action. The Symposium reaffirmed a strong commitment to the "importance of people" as the key to high quality arts education programs for all children. It is hoped that this conference report will provide individual arts education leaders throughout the nation with a framework for providing each handicapped child with opportunities in the arts that will enhance their learning and enrich their lives.

THE PREPARED POSITION PAPERS

PRESERVICE TRAINING FOR THE ARTS EDUCATOR WORKING WITH HANDICAPPED CHILDREN

Robert J. Landy, Ph.D.

Let me begin this exploratory paper with several premises. First, I view the arts educator as skilled in both working through a creative medium and in facilitating others to do the same. Second, the interdependent goals of both his/her art work and school work are: personal and interpersonal development, as well as aesthetic development. Third, the process of learning and the process of creating are closely related, both involving a perpetual struggle between what is and what can be, between the safe and the risky, the superficial and the radical.

And finally, the handicapped child, in learning through art, needs to be led into that struggle in order to move from physical, emotional, mental or environmental limitations toward the realization of his potentials. Implicit in this statement is the further assumption that all handicapped children can learn through art.

In planning preservice training for working with the handicapped child, I feel it is important to first encourage arts educators to practice their art and to examine the artistic process as it relates to special learning problems. For one way of understanding a child's severe withdrawal or aggressive behavior is in terms of one's own struggle to create and perform and be accepted. Further, the very act of creation is an ennobling one that must not be abandoned. Ideally, one's artistic growth will enhance one's personal growth, leading to an openness to facilitate the same in others.

The question arises: "How much should an arts educator practice his/her art before teaching handicapped children?" My response would be, as much as possible, as long as that practice promotes a positive conception of himself as a creative human being struggling through the inherent contradictions of progression and regression, of success and failure.

In formulating a program to train arts educators, I envision three curricular areas to be explored by the trainee within the course of three academic semesters. The first, continuing experiences in the arts, was mentioned above. This area should be ongoing, intersecting with the other two and continuing, hopefully, throughout one's life.

The second area would be a more academic one, geared toward familiarizing the trainee with the nature and implications of specific handicaps and the relationship between special learning problems and the artistic process.

I would suggest that this segment be conducted within the scope of a regular university program. Trainees would be encouraged to take an interdisciplinary course of study in order to acquaint themselves with the various intellectual, psychological, social and cultural implications of specific handicaps. Each trainee would choose specific courses, as available, relevant to particular handicapped populations and particular art strategies or therapies.

Furthermore, trainees would be required to take a basic course in special education and a basic course in arts for the handicapped. The latter is the most difficult to realize in that few universities offer such courses.

I would suggest that each university agreeing to implement a program in arts for the handicapped appoint a coordinator for the program. The coordinator would be responsible for, among other things, teaching a basic course in arts for the handicapped, helping trainees plan their interdisciplinary coursework and leading special seminars.

A third curricular area would be a practical one, geared toward fieldwork and the development of remedial strategies through various art forms. Most of the work in this area would occur concurrently with work in the other two areas.

A basic part of the practical fieldwork would involve the observation of various handicapped children in various environments. Guidelines for observation could be established within the context of the course, Arts for the Handicapped. A further responsibility of the coordinator would be to place trainees within environments which either use art forms to educate handicapped children, or are open to the prospects of implementing arts education.

Concomitant with observation, teacher trainees would engage in private or small group interviews with handicapped children in order to, among other things, establish personal contact and help break down inherent fears. Interviews might take various forms, depending upon the nature of the handicap and the reasons for the interview. For instance, in interviewing a non-verbal child, the trainee might engage in some form of simple play activity with the child.

Results of observations and interviews could be processed within seminar groups, led by either the coordinator or specified peer trainees. Trainees might move next into the building of strategies to remediate the observed handicaps. Although each trainee would develop strategies based in his particular art form, alternative strategies could be presented, representing other art forms. Thus, a more interdisciplinary arts approach can emerge, enabling arts educators to draw upon a diversity of forms and media.

Following the development of strategies, arts educators would then be ready to implement their ideas within a practicum setting. To provide many avenues of feedback, practicum work would be observed by peers working through similar and/or different art forms, by supervising teachers and by the coordinator of the program. Several arts educators, representing different art forms, might teach the same group and later compare their experiences, working toward building an integrated arts approach for a given group of handicapped children.

Thus we have a program in arts for the handicapped, sponsored by various state or even private universities. This program of three semesters would draw primarily upon existing university facilities and curricular offerings. The one major addition would be the coordinator of the program. Our primary goal would be to further help the arts educator to understand the total dimensions of both the handicapped child and himself, as well, and to build strategies to aid the child in struggling toward healthy and creative functioning.

Such a comprehensive program, leading possibly to a credential in arts education for the handicapped, needs some means of quality control. Coordinators of preservice training must carefully set forth quality models of learning through the arts. Such models must stress the ongoing process above and beyond the aesthetic product, the continuity of the arts experience and relativity to other curricular subjects and, above all, the relevance of the experience to the lives of handicapped children. Further, in that American educational policy is moving rapidly toward integration of handicapped students into regular classrooms, the trainee must confront situations of leading mixed groups of handicapped and "normal" students.

One quality model of arts education, effective in both integrated and special classrooms, is that of the drama simulation, as practiced by the outstanding British arts educators, Gavin Bolton[1] and Dorothy Heathcote.[2] Within these dramas, a decision is made, either by the leader or by the group, as to the situation to be enacted. Then the leader helps the children define specific tasks they must perform to create a miniature society, representative of their own concerns.

As the leader is able to find dramatic means of symbolizing these concerns, the drama progresses, interrupted at times by the leader, who asks the actors to reflect upon their own actions and those of others within the drama or within the outside world.

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[1] Gavin Bolton, "Emotion and Meaning in Creative Drama", Canadian Child Drama Association Journal, Feb. 1976, 13-19.

[2] Betty Jane Wagner, Dorothy Heathcote, Drama as a Learning Medium. Washington, D.C., National Education Association, 1976.

The drama experience usually extends over a period of days and incorporates many art forms, including the design and construction of emblems and flags, the writing and signing of poems and songs, the movements of ritual celebrations, all activities evolving from the central drama.

Simulated social systems are organized by the children, representing each individual's status and stature within the group. As the drama progresses, the leader facilitates role development and change, allowing various handicapped children the experience of power and leadership and of reflection upon their own behavior and that of others.

On one occasion, when working with a group of mentally handicapped children in a hospital setting, Heathcote dressed up a small adult woman as a sad, trapped bird. One boy responded: "You should never cage a human bird". Then the group proceeded to rescue the bird by teaching it to fly. A boy with one arm led the group. Many children learned to enjoy the movements of their bodies as well as their newly acquired positions of power and responsibility.[3]

The Heathcote/Bolton dramas represent one example of quality models of an integrated arts education that is process oriented, ongoing and relevant. Other models, based in other art forms, could well be developed and communicated to arts educators within the context of preservice training.

Pedagogical models, though, are just tools. "The crucial element is people"[4] - both the arts educators and the handicapped students who need and deserve, most of all, to expand their visions of themselves and of their social and cultural worlds.

I think of a poem written by a 16 year old emotionally handicapped student:

If you look as far as you can,
Halfway across the gray field and
Then up into the sky

You see it coming.

Exactly what it is I cannot say.
I will just stare and wait another day.

I have seen it every other night.

It travels in all directions.

Perhaps the best preservice training is that which enables the arts educator to see it coming and to help others to look in all directions so they, too, can see it when it comes.

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[3] Ibid., pp. 213.

[4] From Coming To Our Senses, David J. Rockefeller, Jr., Chairman, McGraw-Hill, 1977, pp. 250.

NEEDS OF THE SPECIAL ARTS EDUCATOR

Barbara K. Given, Ph.D.

Educational programs for the handicapped are currently experiencing the equivalent of a surgical D & C. They are expanding and at the same time getting growths of ineffectiveness cut away. Although not totally without pain, the experience is an exciting and invigorating one. The catalytic agents for this operation have worked long and hard to effect educational change: change that will provide every handicapped individual opportunities for reaching his or her fullest potential toward independence and an enriched life.

Operational procedures were carefully articulated in the Education For All Handicapped Act, Public Law 94-142:

> "Each local educational agency shall develop, or revise ...an individualized education program for every handicapped child...including a statement of the child's present levels of educational performance...a statement of annual goals...a statement of short term instructional objectives...a statement of...all special education and related services which are needed to meet the unique needs of the child, including the type of physical education program..., and any special instructional media and materials which are needed;...(Federal Register, December 30, 1976 Proposed rules for "Assistance to States for Education of Handicapped Children," p. 56986).

These and additional operational procedures are encouraging special educators to make themselves accountable; to provide effective educational programs; and demonstrate that there is indeed something special about special education for handicapped youngsters.

One of the benefits emerging from this process is the recognition by special educators that handicapped children need arts education as an integral component of their individualized education programs (Maillard, et. al., 1977; Kukuk and Sjolund, 1976; Allrutz, 1975; Vantour, 1976; Rubin, 1975).

Herein lies the problem: arts educators are not schooled in the nuances of learning and behavior disorders, and special educators are not trained in arts education. Therefore, special educators, in general, do not use the arts as means for developing educational skills and arts educators do not adapt arts instruction to fit the individual learning styles and needs of handicapped youngsters (Lowenfeld and Brittain, 1970).

In order for arts education to perform its primary functions of instruction, reinforcement of learning and/or therapy, it is necessary to consider the learning style and needs of each handicapped individual. The child's ability to receive various types of sensory information; to process it in relation to past experiences; and his capabilities for expression must be given careful consideration for planning an appropriate individual education program (Stephens, 1977; Hammil and Bartel, 1975).

Arts instruction for some handicapped children will be the primary responsibility of the arts instructor. For example, handicapped children are often included in general education classes for music and art. If teachers are unaware of how various disabilities are manifested, then problems occur. Imagine a music class learning a new song or an art class making a mural. By looking at a few of the tasks required in these lessons in relationship to the disorder, it is easy to see the need for adaptive measures.

LESSON: Learning a song

Task: using music books, 90% of the class will be able to sing "Goats Eat Oats" at the end of the period (p. 62 - My Favorite Songs).

Possible Disorders Affecting Success	Possible Adaptations
-hearing impairment	-use instruments; place close to piano.
-inability to hear differences in a similar sound, in pitch, or tone	-let child practice song on tone bars, noting relationship of written notes to size bar.
-inability to recall sound sequences	-show visually on chart.
-inability to recall noun (or other parts of speech)	-teach words of a song via association and phrasing emphasis.
-inability to recall rhythmic pattern and tempo	-have child walk, jump, skip the pattern on corresponding geometric figures on the floor.
-speech disorders	-choose songs in consultation with speech teacher.
-inability to recall and/or follow directions totally and/or in sequence	-use charts, handouts or objects showing visually the directions and/or sequence.
-sound foreground/background confusion	-help child identify sound sources and to focus on the relevant: teach conscious coping skills.

-inability to read lyrics and/or music	-give child the taped song prior to music class so he does not have to rely on faulty skills.
-visual figure-ground confusion	-use music which is printed on larger than average staffs with only the melody notes showing.
-lack of behavior control	-implement behavior modification program.
-frequent petit mal seizures	-depending on the type of activity repeat directions and question often.
-inability to count measures and bars	-call on someone else - do not embarrass.

LESSON: Making a mural

Task: Using crayons and tempera paints, group III will make a ten foot mural of "Life in a Frontier Town" to be completed in two weeks.

Possible Disorder Affecting Success	Possible Adaptation
-visual impairment	-give child colors of high contrast; use textured paper; put yarn on border of his section; use stiff brush; add ground walnut shells to paint, etc.
-certain physical impairments	-use surface level, tool grips, etc., so the child can reach and work on the mural.
-lack of fine motor control	-ask child to make the marvelous sky, etc., using larger muscles.
-problem with eye-hand coordination	-use large brush, have child make drawing on separate paper, then paste on mural.
-inability to retain task goal	-have steps of task illustrated on a chart or handout.
-inability to substitute symbols for concepts appropriate for age	-accept as creative representations and primitive art styles.
-color misperception	-label jars of paint.
-lack of appropriate body image	-ask child to be responsible for making the forts, etc.

-lack of ability to express self orally	-always ask questions you know he knows the answer to so that he can answer in one word, then two words, etc.
-faulty social adaptation and peer interaction skills	-implement conflict cycle intervention, behavior modification or other management model.

More and more evidence indicates that many academics for handicapped children are best taught through the arts (Bookbinder, 1975; Bennett, 1977; Schultz, 1976; Bell, 1977; Hadary, 1976; Mathias and Fanyo, 1977). In some cases, the special educator will serve as a resource person to the arts educator. For other individuals, the arts educator will provide resource help to the special educator. Often individuals trained in the arts who begin working with handicapped children find that acting out behaviors, defiance, and disregard for class rules become overwhelming. Special arts educators, therefore, must have classroom management skills above and beyond what is ordinarily included in an arts education preparation program.

Seriously emotionally disturbed youngsters need help in understanding themselves, their relationship to family, peers and school, and in adapting to the world around them. They need help in coping with reality and in equating their needs with those of others (Halliday, 1973, p. 1). Since theraputic art is also a means of interpreting a child's inner conflicts (Unlin, 1972; DiLeo, 1973; Burns and Kaufman, 1972; Schildkrout, et. al., 1972), the arts educator should be a key member of the interdisciplinary team concerned with the child's educational growth. By establishing a framework for discovery, the child is freed to investigate the environment (Rubin, 1973). Thus, exploring arts materials and responding to them can provide vital therapy for psychologically troubled children. A thorough background in emotional and psychological disorders and how they may be projected in art forms is essential for special arts educators.

In summary, arts educators and special educators must form a new alliance. They must serve as resources for each other and they must develop skills basic to each other's discipline. Appropriate informational and performance competencies are essential if we are to effectively deal with individual differences in different individuals.

Then Carlyle's "great law of culture" can become a reality and the D & C will have been worth the pain:

> "Let each become all that he was created capable of being:
> expand, if possible, to his full growth;
> and show himself at length in his own shape and stature,
> be these what they may."

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ART EDUCATION AND THE HANDICAPPED

Marcy Goodwin

How can we improve the quality of the art education programs for the handicapped?

What is meant by quality in art? or in art education?

Is quality defined through intensity of involvement, is satisfaction quantifiable?

Academics find quality through elevated subjects that are the mark of high art, and beautiful subjects the guarantee of beauty in art.

Humanistic critics place the highest value on art that is "life enhancing". Derived from an anthropocentric renaissance world-view, their preference is for an art which tells us most about human experience and human emotions.

Those with political and social interests see art as a form of propaganda and value art for its political and social message.

Art programs in special education do not have to specifically be any one of these three exclusively. Instead, what is needed, is for the educator to understand the latitude within the three viewpoints and then to present and interpret these views to students. When dealing with handicapped children, as with all children, they need to know that not only do their ideas have validity, but that within certain confines these ideas are tied to basic philosophical viewpoints and have roots in the thinking of others. This is always reassuring. (It says to the student, "You're not alone, others are like you too.") And children need to develop from themselves a sense of their own taste--what they like and dislike. Because they have always been told what they should be liking, they forget the enjoyment they get from the things they do like. The student can be shown that acceptable subject matter for inclusion in the art process can come from their own lives.

When you consider quality in art, high achievement is a corollary. It is important to not deny the special education student the right to high achievement. But how is high achievement denied? Sometimes, by closed-system thinking: In a remark to an artist-teacher at a special education high school, the principal told the teacher, "Are you sure you want to come here? These kids can't do anything, they're only reading at 3rd and 4th grade levels." Or in a less overt fashion, art educators who work with special education students will often see art as a function of recreation therapy. If that is what is being asked, not enough is desired.

The use of art as recreation therapy is a thinking function that says: "The person has an ill organism. The person must have an activity that will remove his mental focus from his illness, thereby helping him to get better. The activity must not be too serious and involving otherwise it might tax the student-"patient" too much. Thus the student is engaged in rote task-fulfilling projects. Usually the project will have names. One artist I know clumps them in a group she calls "Lential Art".

It is as though by viewing the handicap as an illness or aberrancy it signals that there is something wrong from the outset--and then how can progress be made? The student must begin from the point of feeling that everything about them is all right as it is, and the present time is the best one for complete involvement.

R.D. Laing speaks of this in what he terms an "existential phenomenology of action". It is, he says, "concerned with the movements, the twists and turns, of the person who puts himself, in different ways, more or less, into what he does." And then in "putting myself into" what I do, I lose myself, and in so doing, I SEEM TO BECOME MYSELF (emphasis mine). The act I do is felt to be me, and I become "me" in and through such action. There is a sense in which a person "keeps himself alive" by his acts; each act can be a new beginning, a new birth, a recreation of oneself, a self-fulfilling.

In a similar way, John Cage has written about the purpose of writing music or engaging in any other artistic activity. He says the purpose is what he calls "Purposeless Play". This play is an affirmation of life--not an attempt to bring order out of chaos nor to suggest improvements in creation, but simply to wake up to the very life we're living which is excellent once one gets one's mind and one's desires out of its way and lets it act of its own accord.

I have opposed the thoughts of Laing and Cage to the "sure-fire project" because I feel that the second approach leads to uninvolvement and disinterest and the first to greater fulfillment and satisfaction. When the student knows that there can be no involvement of his or her real self and interests because of the programmatic nature of the project, the student makes several assumptions; one is that art is a mechanical process which requires only token investment. The other is that the process is exclusive of any insight the student may have. This is a way of actually saying, "you shouldn't learn, nor should you want to learn." The student understands that the right answer is to simply fulfill the steps. The wrong answer is to want to take it further; to want to play with the system.

In relying upon guaranteed sure-fire projects, the educator is unwittingly denying students the freedom to fail. The satisfaction of high achievement is attendant upon overcoming the risks of failure...and the knowledge that risk-taking is part of the system is a necessary part of the art process. In art then, the only true failure is to stop: to not make any anymore.

It is the responsibility of the teacher to demonstrate that the process has a self-proclaimed beginning, middle and end, and that these points cannot be dictated by another. Sometimes this beginning, middle and end are dictated in part by the media in use, and then it is up to the instructor to make what seems impossible possible: to explain how that picture got that way. Not just why we think it's great, but what sorts of decisions and rejections allowed the artist to get it there.

The educator needs to introduce the full range of possibilities, to not deny spontaneity, and to back up the student when he or she enters this unknown territory of what it is that artists do.

The educator can use a basic format: Exposure of artist's work; discussion of considerations, input from students-what do they see? What would they like to see? Initiating work, modification, alteration, new input, more modification, etc. This is a basic art process: One of having an ambition for the work, not quite making it, making another ambition, adjusting that and so on. An artist uses the failures to send him or her further. Samuel Beckett speaks of this when he says that what an artist does is fail. It is, in his terms, the artist's job to initiate an impulse, not quite make it...and then continue the attempt over and over. It is out of this process of failed ambitions that we are sent further toward realizing our goals and by using this art process, the student will understand that art is not a set of "right" or "wrong" answers.

Handicaps involve associations with failure and fears. Only by dealing with these fears can a student make progress. It is part of a process of validating the very life experiences of the person. Not to approach it as though, "you have missed this and therefore you will not understand that," but rather, it is to say, "you have done this and what things about the way that you have experienced this would you like to focus upon."

Teachers have to be sensitive to the many implied injunctions a student receives from the teaching process. For example: In a soft sculpture class at the Braille Institute, Ron Labyorteaux showed the class some examples from other students. A girl in the class was holding a soft sculpture of a car. She kept turning it over and over and finally said, "But I don't want to do a car." She had stopped. She was unable to pass that one point. Ron prodded her and asked her about what she liked; not just enjoyed, but really liked. She said, "An apple - a Mackintosh apple." Because she was used to art presented as task-oriented method, she had never seen the process as adaptable to herself. By utilizing the subject matter within herself, she was able to take the technique to develop her interest--a Mackintosh apple -- and make a statement.

Educators need to be reeducated to give students the fullest possible sense of their range of vision. By developing a strong sense of listening, one can do this. This sense of listening includes being able to say: this is not JUST a drawing, it is something important.

At the Mary Bennett School for the Deaf in Los Angeles, Richard Ellis did a project with adding machine tape. By using the long form, the drawings came to resemble a narrative. By not being handicapped by preconceived notions of what format a drawing should have, the students carried the project to completion by taking it right into the schoolyard and running it around the porticoes; they found it unnecessary to place it upon a wall.

Again at the Mary Bennett School, Eric Orr had the class build tensegrity sculptures. The teachers and administration thought that the kids would be unable to do the sculptures because their concept involved sophisticated ideas (as seen in the works of Kenneth Snelson and Buckminster Fuller) and because the work looked and was complex and derived from contemporary art ideas. The kids picked up the idea and process visually and enjoyed transforming the space in their school with the sculptures.

This reeducation process about which I'm speaking requires something difficult; a sense of commitment. Not just a sense of commitment becasue "art is good for you," but a sense of knowledge of and response to the developments in the arts in the past and present. This means that the educator must be aware of his or her own response to art, not just the prescribed values one ought to have.

A two-fold problem arises for the art educator. One part is in teaching art appreciation or criticism and the other is in teaching art itself. In teaching the response to the object made by another, a sensitive balance must be kept between an insistence on the responsibility to think and look carefully, and avoiding the "masterpiece" concept that removes the object from the realm of human creation and thereby from participation in the world of the beginning observer. In the teaching of the making of art, the responsibility for initiative and response must be primarily on the student who is encouraged to rely on the validity of his or her own impressions and to avoid the approach which dictates that the only success is the success which has occurred previously.

Lucy Lippard has put it this way, "Aesthetic value is not based solely on consistency, the 'mark of small minds', but on the flexibility that is a basic component of originality."

How much do educators need to be reeducated and what attitudes need to be changed? -- perhaps some attitudes of defensiveness and patronization. These attitudes spring from a defensive posture because art is not taught to educators, they are usually taught how to teach art. So rather than continue the status quo, one needs to take confidence in one's role as an educator and focus on what one knows and what one's enthusiasms are. Teaching can be like designing or engineering, in that focus can be put on what one has, rather than on inadequacies.

The educator can adopt a "structuralist" approach to students and learn to take a lot in before assumptions are made about what the student is or needs. The educator can understand the experiential framework of the students; call it empathy; how do they see things? The educator can accept the student's experiential framework as a granted rather than the teacher's.

Perhaps kids with certain handicaps have compensating abilities out of which new art forms or new viewpoints on art can develop. This frontier has yet to be fully explored.

The problems one faces are the problems one faces with all children. The barriers are those that say "we are different"--"they are different."

You as a teacher have to design a situation to maximize student involvement. Because when you get down to it, it is the interaction of the teacher and the student that counts. You have to get them to trust themselves and their perceptions. You can help them to set their own limits and then live up to them, because dependency upon another for decision-making is not a part of the art process.

What kind of special inservice training is needed? The only difference is the enthusiasm and receptivity of the educators. Through enthusiasm they have to take chances with things with which they're unfamiliar. Curiosity, searching, questioning, are important to impart.

Brian O'Doherty has put it this way:

> "I think that every genuine artist or writer or composer knows that teaching the arts is a bit of a hoax. Sometimes this makes some very good teachers...Teaching 'creativity' is dreaming up something to teach; a situation imposed partly by the demands of the student, partly by the nature of the university and partly by the necessity to cover one's own nakedness. What results is what we can call the creative tautology. We teach the unteachable by inventing something (a) para-creation."

WHAT CAN NATIONAL ORGANIZATIONS DEALING WITH ARTS EDUCATION AND SPECIAL EDUCATION DO TO ENCOURAGE EDUCATORS TO WORK WITH SPECIAL CHILDREN?

Gary C. Barlow, Ph.D.

Basic to the study of the arts with special populations should be a review of the rationale for and the development of, the arts in education and the value of arts experiences for all people. As Feldman points out, "The educator's concern is with the transformation of the self through art. And by stressing the effect of art as communication, we can help transform the self of the child in the direction of the truly human."[1]

The arts are part of the basic structure of a culture; the transmission of the culture to its members and through important art forms, basic to any learning-teaching process and necessary for communication. Because all people can become involved in arts experiences and can "make art" and because these experiences are basic to a culture, it is important to set conditions which will foster greater awareness and appreciation for the art, and subsequently, for the culture as a whole. The transmission--the communication--if often non-verbal. Perhaps in the study of the totality of the arts experiences and communication methods, one might find more non-verbal communication than verbal. This becomes the "reality" of art and the art experiences are "real" to the person.

> So it is with (all) art, which is nothing without reality and without which reality is insignificant.[2]

Arts involvement is important for any person, for all people and this is especially true for children. Art is a natural vehicle for communication, a natural expression for the young. To amplify on the expressive art involvement by all children and to support the idea that these experiences are viable for the disabled and non-disabled, the handicapped and the non-handicapped, Lowenfeld points out that a motivation used in art education therapy differs from any other art motivation only in degree and intensity, but not in kind.[3]

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[1] Edmund Burke Feldman, Becoming Human Through Art, (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970), p. 43.

[2] Albert Camus, Resistance, Rebellion and Death, (New York: Alfred A. Knopf, 1961), p. 264.

[3] Viktor Lowenfeld, Creative and Mental Growth, 3rd Edition, (New York: The MacMillan Company, 1957), p. 435.

It is stated in a publication of the Educational Facilities Laboratories that in working with the handicapped child, conventional teaching procedures are not enough. Arts and arts activities are beneficial in many ways, such as providing considerable help in the social and emotional development of handicapped persons and because no student ever fails to produce art, these experiences help to integrate handicapped students with their non-handicapped peers on an equal educational level. There is also a therapeutic value in the arts experience relating to eye-hand coordination, adjustment, fine and gross motor movement, sublimation, perseveration and perception.[4]

Professional organizations responsible for guidance in arts programs at the national level can--and must--continue to identify appropriate directions for making the arts important for all people. Some of the salient points for consideration are listed, and not in any specific order or ranking.

STRATEGIES

1. There is a need to coordinate what is currently being done in the arts for the handicapped, at all levels and in the various geographic regions. The national organizations should spearhead movements to state goals and objectives and develop plans for curriculum changes in dealing with art for special populations.

   Consistent with these goals and objectives, effort should be made to delineate the nature of the teacher of the arts; as Anderson and Barnfield state:

   > ...to fully realize the potential of the arts as rehabilitative, therapeutic, self-actualizing and vocationally valid activities in these atypical situations--there is need for arts specialists to be an integral part of the staff of all institutions.[5]

   There is a need to identify common areas of concern shared by all of the arts that form the basis for art experiencing and learning. One must recognize in these arts the theoretical and philosophical orientations within which we all operate. Although Ulman's statement compares art education and art therapy, it can serve as a basis for discussion among any of the arts; she asks:

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[4] Schoolhouse, a newsletter from Educational Facilities Laboratories, (Issue supported by the National Arts of the National Endowment for the Arts and Educational Facilities Laboratories), No. 27, April, 1977.

[5] Frances E. Anderson and Larry S. Barnfield, "Art Especially for the Exceptional," Art Education, Vol. 27, April, May, 1974, pp. 13-15.

> What can be done to share, or to lessen the unnecessary differences, or rather expand the likenesses, and to come to some commonalities and yet retain professional uniqueness.[6]

2. Organize committees of arts personnel for the purpose of delineating common objectives and directions, and of identifying good arts programs and quality control measures. These committees would be composed of people representing the various arts (visual arts, music, theatre, literature, children's theatre, dance, movement and so on). These task groups could be broad in scope to cover many arts organizations or some committees could serve only a couple or perhaps three organizations. The purpose would be to identify commonalities and differences within the nature of the arts groups so that better communication and understanding could exist among these groups.

   As an example, for the visual arts, a national committee has been formed (Ad Hoc Committee on the Relationship Between Art Therapy and Art Education) which is serving to delineate goals and objectives between two related disciplines. Members of the committee are professional people from both art education and art therapy and representatives of the professional organizations of each discipline.

3. One major thrust of goal direction by the national professional organizations should be the focus on understanding the special child. By educating through this focus, the fear and anxiety harbored by many people when placed in the special environment would dissipate. However, a caution is given by Steiner and Gebser when they say that knowledge alone is not enough:

> ...for with knowledge alone we cannot vanquish anxiety. There is perhaps only one possibility: we must educate ourselves into confidence. We must strengthen our confidence in life...confidence underlies the dignity of man and enables him to overcome anxiety.[7]

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[6] Eleanor Ulman, from a presentation at the annual American Art Therapy Association Conference, Baltimore, Maryland, September, 1976.

[7] Heiri Steiner and Jean Gebser, Anxiety, A Condition of Modern Man, (New York: Dell Publishing Co., Inc., 1962), p. 11.

4. The national professional organizations should disseminate basic information on arts experiences for all, on the life-enhancing value of the arts, including the special populations. This dissemination should be aimed at general public consumption. Included in this review of values of the arts a reaffirmation of beliefs should be apparent; a restatement of selection from Torrance's systems for creativity would be appropriate (for example, developing a tolerance of new ideas; valuing creative thinking; teaching the child to value his creative thinking; encouraging the manipulation of objects and ideas).[8]

5. The national organizations should dissemintate information on the value of arts experiences and involvement for all and for special populations, aimed primarily at administrators and personnel responsible for planning and implementing programs in public schools, special schools and higher education. Anticipate questions such as, "How do you implement the arts in a curriculum?" and "Aren't the arts primarily used for entertainment?"

6. The national organizations should speak to specific issues through appropriate sub-structures within the specific organizations; for example, within the National Art Education Association a group or committee working on the state of the arts for the handicapped or disabled students on the American campuses could work through the Higher Education section within the N.A.E.A. This group could be responsible for setting the tone, for establishing the guidelines and for disseminating information to the membership of that organization and ultimately, to colleges and universities and to the general public.

7. The national organizations should plan strategies--both separately and in unison--for arts participation by the general public. Inherent in such planned activities would be basic education of the arts, of the value and meaning of arts experiences and of appreciation of the affective concerns so necessary for arts involvements. Growing out of this strategy could be that, during the coming year, the national organizations together with The National Committee, Arts for the Handicapped, plan a national conference dealing with arts for special populations. This conference would reach nationally to coordinate efforts among the arts, would demonstrate effects of participation in arts experiences and would be an information-giving activity.

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[8] E. Paul Torrance, "Developing Creative Thinking Through School Experiences," A Source Book for Creative Thinking, edited by Sidney J. Parnes and Harold F. Harding, (New York: Charles Scribner's Sons, 1962), pp. 31-47.

SUMMARY

The task of preparing new directions for education and of delineating responsibilities for national organizations, seems tremendous in scope. But the needs are ever apparent as pointed out by Bee:

> Current estimates are that between 15 and 20 percent of all children have some kind of trouble requiring intervention: speech problems, reading problems, minor visual or hearing difficulties, retardation, serious behavior disorders...Twenty percent represents an enormous number of children and we obviously need to know a great deal more about all the types of (difficulties)...how they occur and how best to treat them.[9]

If we coordinate our efforts; disseminate information to administrators, teachers and the general public; set goals and objectives consistent with quality arts education; and within the various arts professions attempt to share information and plan strategies, then arts experiences for all people will be the positive result.

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[9] Helen Bee, The Developing Child, (New York: Harper & Row, Publishers, Inc., 1975), p. 398.

HOW DO SPECIAL NEEDS ALTER ARTS EDUCATION PROGRAMS OUTSIDE THE REGULAR CLASSROOM SETTING: AN EXAMPLE FROM THE CHILDREN'S MUSEUM IN BOSTON

Janet Kamien

The work we do at the Children's Museum in Boston may not strictly fit into the commonly held notions of arts education. However, the field trip we offer to children with special needs provides a good example for discussion of some of the larger issues confronting cultural institutions attempting to serve a special needs population. Therefore, I would like to tell you about our experiences in altering our programming and environment for special needs field trips and discuss the problems, benefits and costs.

About five year ago, Elaine Gurian, Director of the Visitor Center, began a field trip program specifically for children with special needs. As the mother of a severely retarded child, she had observed that in order for her son to make the most of his museum experience, he needed to visit in a non-competitive atmosphere, with few distractions and a companion to encourage and help him explore the environment and the activities offered.

In order to create that kind of experience for groups of children with special needs, the Museum was closed one morning per week and reservations were taken from two groups of twenty children each. The three-month college intern staff was utilized as one-to-one guides for the visit and an orientation and continuous training program were designed to support them.

Who The Program Serves:

Visitors in special needs groups are primarily children from segregated, self-contained or resource room settings. This includes groups of children who have been diagnosed as mentally retarded, orthopedically handicapped, visually or auditorily impaired, learning disabled, emotionally disturbed and multiply handicapped. Some percentage of our visitors are adolescents and adults mainly from settings for the mentally retarded. Previously, this meant mostly state schools or private institutions, but currently we see groups from workshop situations, half-way houses and nursing homes.

Since there are no restrictions in the reservation process other than size of groups and time, visitor's disabilities range from the minimal to the most severe impairments. Altogether, the program serves about 1500 visitors with special needs per year.

What We Are Providing:

We basically provide a field trip program that is special in the following ways:

- there are no other groups in the Museum;
- we provide one-to-one staffing from our intern vounteer group;
- we provide an opportunity for teachers and leaders to be observers and/or 'non-responsible' interactors and to gather ideas at our Resource Center;
- we provide the opportunity for visitors with any level of disability to enjoy a participatory museum experience in a non-threatening atmosphere that is uniquely flexible to their needs;
- for students from institutional settings, we provide an important opportunity for social interaction with our staff;
- we provide field placement opportunities to students studying special education and volunteer opportunities for other interested high school and college students.

The Environment:

The program takes place in what is already an ideal setting for children with special needs. Museum exhibits are participatory in nature and encourage the visitor to explore the environment both physically and mentally. There are opportunities for the manipulation of objects, for role-play, for mentally challenging activities, for handling of live animals and animal artifacts, for gross motor activity, for quiet play, for arts and crafts activities. These opportunities exist for a broad range of physical and mental skill levels and staff are trained to allow children to explore the materials on whatever level seems appropriate to their skills.

The environment presents two major problems for this program. First the building is not barrier-free. We currently solve this problem by carrying children and wheelchairs up and down the short staircases that connect level to level. Our new facility, to be opened in two years will, of course, be ramped. Second, the atmosphere is over-stimulating for some of the children we see. The number of choices available can be overwhelming to children who are having trouble focusing their energy or attention. We work with staff to provide them with ways to help such children make the most of their visit.

Structure of the Program:

1) The group leader makes a reservation for up to twenty-five visitors by telephone.

2) The group leader receives a confirmation letter, information about the visit, two guest passes and is asked to complete a form asking for a little information about each child. This information is important for us to do proper planning for the visit.

3) Upon arrival at the Museum, the intern floor manager for that week greets the group, introduces and pairs visitors with staff and the visit begins.

4) Groups stay for one hour. The floor manager asks leaders to give information about their program and invites them to fill out a questionnaire. The program supervisor is always on hand for intern support and to observe interactions which will be discussed later in the support meeting.

5) A one-hour support meeting follows the two visits. The emphasis for interns and volunteers is on development of skills, accumulation of information and confidence building. Topics for discussion include specific problems or successes that took place during the visits, general information about a disability or educational method, feedback to interns from questionnaires and program supervisor observation. Probably the most important element of the meeting is the chance to talk about any anxiety that may have been experienced by staff, and the chance to be reinforced for growth of confidence and ease by the supervisor and the rest of the group.

6) An optional sign language class follows, during the lunch hour.

How We Altered Our Routine For This Program:

In altering our school group program, we accommodate about one-hundred less school group visitors per week. For a Museum of our small size and large popularity, this is a significant loss.

However, the biggest difficulty in beginning and maintaining the program is, of course, time. Different reservation rules and confirmations take time, as does recruiting additional volunteer staff. But most especially, the supervision and training of a new intern staff every three months takes more than a half a day weekly of scarce administrative time. Altogether, the program costs us upwards of $10,000 per year. We have been unable thus far to find a funding source for this work.

Benefits To The Museum:

Having made the commitment to this program five years ago, we have found it to be well worth the time and money expenditure and the loss in school group numbers. The program has become an integral part of the internship. It introduces interns to another part of the educational spectrum and gives them the opportunity to work one-to-one instead of with groups of children. More importantly, this process allows interns and volunteers to confront their own anxiety and increase their understanding. More than fifty people per year participate in the program, many of them heading for careers in education. This experience allows them to realize that some children have special needs instead of feeling that terrifying handicaps have children somehow attached to them.

Teachers often discover new things about their students as a result of the program. They may see activities they haven't tried before that can be copied in their own setting. They are often surprised by especially good behavior or longer attention spans exhibited by their students in the Museum environment. Some teachers have taken advantage of the program as an introduction for their group. Once they have had the chance to explore in this more flexible atmosphere, they can return later during public time with greater confidence.

By offering field placements and volunteer positions to college and high school students, we have become an important resource to the educational community. The program has also called attention to special education issues for our own permanent staff. All of this has been of great benefit to the Museum.

Is This Model Applicable To Other Institutions?

I think there are three major reasons for the success of this program. First is the continuing commitment of the Museum to maintain and improve the program over the years. Second is the nature of the Museum setting which adapts itself so gracefully to the needs and interests of its visitors. But most important is the availability of well prepared and well supervised interns. One-to-one staffing means that the children don't get lumped together for this experience even though they may come from a setting in which they are segregated by disability. It means that interns can gauge activities, explanations and physical tasks for the individual child.

Though I have made much of the training process, let me emphasize that it's nothing fancy. Though the administrators who have supervised this program have both had experience in special education neither are special educators. Some of the interns have had previous experience, some have not. Some are terrified, others are not. Regardless of their backgrounds, they all grow and most do superbly.

So, once an institution is committed to the idea of beginning such a program, the institution must look carefully at the resources available. Those without many inherent tactile opportunities probably need to design some. Although we do not reserve by disability, it might make sense to do so by making a touch tour of artifacts or sculpture available for children with visual impairments, a signed or one-to-one tour available for children with language deficits that is sprinkled with participatory activities related to, but not directly involving, artifacts. This kind of program would of course represent an even greater time commitment, especially at the outset and might also involve a more complicated training process.

Almost all cultural institutions depend to some extent on volunteers. It has been our experience that the recruiting of good volunteers depends a great deal on the kind of structure and supervison we can offer and a program with that kind of consistency and focus should be one that volunteers find quite attractive. Again, commitment on the part of the institution is an important element.

There is one other issue that should be raised, this program is not clearly mainstreamed. Although Chapter 766 has been law in Massachusetts for three years and we are seeing some increased mainstreaming in our regular school groups, there has been no drop at all in reservations for the special education field trip. It is my feeling that there never will be since the benefits for more severely disabled children are so great.

When mainstreaming has hopefully become more widespread, one assumes that for us the special field trip will continue to be a training ground for interns enabling them to deal more successfully with mainstreamed groups.

WHAT KINDS OF ENVIRONMENTAL ADAPTATIONS ARE NECESSARY TO WORK WITH HANDICAPPED CHILDREN IN MUSIC AND ART?

Lewis K. Shupe, Ph.D.

Over the last ten years there have been marked improvements in the physical surroundings of special schools and settings where work is being done with mentally retarded children. It is easy to assess the changes discerned by the brightly painted rooms and the comfortable, color-coordinated furniture. However, the content of our work with these children has not always demonstrated the same rate of improvement. These observations by Yoder (7) at the annual national convention for the American Association for Mental Deficiency, reflect much of our recent work with all special children. Yoder, a language specialist and an arts advocate, observed that many of the children are bored and what is needed are motivations and creative activities to expand their experiences and to enhance a better quality of life and living.

Professionals in the helping relationships are cognizant of the value of aesthetic experience for all children; this is a welcome recognition of the goals that have been established for the National Committee, Arts for the Handicapped. Affirmations of the value of the aesthetic experience by colleagues not directly related to the arts allow us to move beyond the defense of "WHY THE ARTS?" to the task of "HOW TO PRESENT THE ARTS?" for special children. Assuming that this attitudinal change is in process, the HOW that will be considered in this paper is the environmental adaptations that are necessary to work with handicapped children in music and art.

The Child and the Adult in the Environment

One of the common denominators of all special children is the difficulty with language concepts and communication skills. Specific communication difficulties may differ from the child who is labeled mentally retarded, for example, to the child who is labeled hyperactive or the child with visual-motor difficulties to the child who is wheelchair bound. However, primary environmental consideration must be given to the child as an individual - our awareness of how the child perceives the world around him, our language references to his world in working with him and our understanding of the restrictions of expressive communication in his life.

Cohen and Gainer (1) and Gaston (3) are only two of the many authors who have emphasized that the visual arts and music are basic avenues of communication. It is recognized that art and music share similar terminologies even though the meaning of the terms have different interpretations, i.e., theme, style, subject matter and rhythm. It is also recognized that rhythm is a basic factor for the child learning language, (5). Therefore, the

introduction of art and music into the environment of the special child is a logical learning strategy and may even facilitate the language that has not been learned in the traditional manner.

Implicit in the rhythm of language assumption is that the artist, teacher or therapist working with children is aware of normal language development and specifically the development of spatial concepts. How often one may confuse the child with references to normal spatial position: "put the brush inside the jar" or "put the drum in front of the chair." How often one may confuse the child with references of one position in relationship to another: "the crayon is under the table" or "the record is on the phonograph."

The important consideration of the child and the adult in the environment is that we do not add to the confusion of an already disordered communication system. Emphasis is placed on the communicative experience where the child is able to explore as well as express. Art and music can serve these purposes.

The Child in the Physical Space

In discussion of the special child in relationship to the physical environment it is more appropriate to present a basic rationale than to categorize recipe-type activities. A recipe approach to environmental adaptation could possibly lead to stereotypical learning and would be contradictory to the creative art and music experiences. The artist, teacher or therapist who has a valid rationale for a motivational environment will have no difficulty in structuring specific creative learning experiences for children or in being able to adapt the environment to the child rather than molding the child to fit the environment. As Torrance wrote in his development of a creative classroom atmosphere,

> I am beginning to feel that I can identify rather accurately teachers who develop creative classroom atmospheres, without ever seeing the teacher. (6, p. 37)

Too often in the past, the creative process in a learning environment has been left to chance. One rationale for a systematic understanding of environment was identified by Hall (4) in his classification of three types of organizational models of space: (1) In fixed feature space the environment would be the stereotyped classroom environment with chairs and desks in a row and the teacher's desk at the front of the room. For art and music, the easels would always be at the back of the room and the musical instruments would always be on the table by the window. The fixed feature space may be a difficult environment in which the creative teacher can function, however, the creative teacher recognizes that the special child may need consistency, routine and repetition in order to learn. (2) In semi-fixed feature space the desks and chairs can be moved for large group, small group or individual interactions. The easels can be moved nearer the window for better light while painting and the musical instruments

can be used in a part of the room where there are better acoustics. The special child needs to learn variations and the creative teacher can offer alternatives to any desired objectives, (3). In informal space the learning environment is the open classroom concept. The special child is able to have more freedom in the decision making process and the "art cart" and the phonograph can be moved from area to area. With the special child there comes the time when we need to rearrange the environment so that learning can take place.

Diedrich (2) reports his topographic dimensions of therapy and this can serve as another systematic evaluation of environmental adaptations. He refers to eight categories that can be specifically evaluated, two of which are environmental controls. The structural dimension refers to the proper selection and use of materials, equipment and procedures for the job task. The spatial dimension refers to the arrangement of furniture, materials aand distances between persons.

In the systematic evaluation and control of the environment, it is important to again remember that we are still working with children. Torrance has suggested that for mental health reasons, the future architecture of schools provides space in every classroom for children to work alone when the need arises, (6, p. 44). He advocated this proposal as a condition essential for developing creative thinking.

The Child in a Creative Environment

In establishing art and music experiences for the special child, one of the basic goals for the adaption of the environment is that there is a presence of the arts. This does not always imply that the child needs to engage in the production of an art task but can also observe, experiment, sort and plan. The artist, teacher or therapist provides the motivations that are meaningful to the child and with tasks that are within the abilities of the child.

Cohen and Gainer refer to the quality arts experience which should extend beyond the confines of the arts rooms. Their analysis of a quality program is one that reflects that children are learning: to observe carefully and to record their observations; to organize ideas and express feelings; to work with a purpose; to solve problems individually through trial-and-error methods; to respect themselves through their own achievements; to communicate; to discover their own points of view; to appreciate different viewpoints and cultures; to create change in their environments using a wide range of media; and to make aesthetic discoveries and judgements, (1, p. 23). The goal then of the creative art and music teacher is to structure the environment which can lead the child through creative experiences to achieve these objectives.

The special child may have difficulty in achieving these goals or even completing part of them. Even so, our adaptations of the environment for the special child should facilitate concept development and a preparation for what Miller and Yoder (5) refer to as the abstract attitude or the ability to deal with situations that are remote in time and place. The teacher will not always be there to do the planning for the children or to solve their problems or to pick them up when they fall. What better preparation, then, for the special child than art and music - to help him develop and carry with him the visual images and melodies of another time and another place.

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WHAT KINDS OF ENVIRONMENTAL ADAPTATIONS ARE NECESSARY TO WORK WITH HANDICAPPED CHILDREN IN DANCE AND DRAMA?

Anne Riordan

Every handicapped person, because of the specific disability or combination of disabilities, relates to the environment and personal space from his own point of view. The student brings to the situation his own physical and mental adaptations. This provides an intense challenge to the artist-teacher who wants to design the experience and environment to be meaningful and appropriate for each student.

My first priority is to interest administrators, special education teachers and training center staff to the value of a dance/drama program for their students. Their commitment to this program is more important than the facility. I have found that once I begin the program and find the facilities inadequate, the administration and teachers will seek a more appropriate space. Any space situation can be of value and I feel that some level of success can be reached for the student; involvement is the primary consideration.

It is important to first establish a program and then to design the program according to the population (kinds of disabilities and number of students), space available and time involved. Nothing of real consequence has to be done before you start your program except interest (or even curiosity) and the facilitator; in this case, the dance/drama artist-teacher. I believe most of the adaptions come through the teaching material as in sequencing of this material to assure success for most students. The teacher needs to be skilled in the art form and know the learning patterns of the handicapped person.

I have listed program considerations that I feel are important and that have been successful for me.

SETTING

SPACE: A dance/drama program can be designed for a variety of spaces such as a classroom, activity room, gymnasium and outdoors. The space should have good light, ventilation, wooden floors or carpet (however, wheelchairs may be difficult to maneuver) and ramps or easy access to the room or building for the wheelchairs. The room should be isolated from other activities which have a disturbing noise level.

RECORD PLAYER: There should be a record player or tape machine available with records and tapes. A variety of music is best and a good motivator is to tap into the favorite music of the students. You can begin with their music and then expand their music experience with your own choices.

PERCUSSION INSTRUMENTS-DRUM: A hand drum with beater for the teacher is best so it can be carried around the room easily. This helps in bringing the class to order and to begin a new activity as well as to keep rhythm. It is also a good idea to have percussion instruments for the students when the need arises.

PROPS: These materials can be gathered from all sources. Good possibilities are parachutes, hula-hoops, chairs, tubular material and flat materials, balloons, plastic sheets, boxes, ladders and larger props that can help build an environment.

EXPERIENTIAL OPPORTUNITIES: Exposure to dance/drama events within the community such as classes, concerts, dress rehearsals, art shows and plays is one of the most important factors to the success of such a program. Sometimes arrangements can be made for students to not only observe outside classes but also participate in them. This involves a great deal of preplanning and cooperation from all concerned.

LANGUAGE: The language I use for my handicapped students is the same as I use with my university students. The adaptation would be in repeating the instructions or dialogue in several different ways, such as speaking slowly and distinctly, using gesture and if words are used that may not be understood by all, I rephrase the sentence and then use the word again. I move back and forth through the students speaking softly, then with energy, calling them by name. I try not to adjust my vocabulary or tone of voice.

PERSONAL CONTACT: I feel physical contact as well as eye contact is very important to convey feelings and help establish the trust level of the group. I will speak directly to my student, standing closely and when appropriate, will touch them and make a positive comment about them. However, physical contact is never used to "push" or "pull" the student into place.

ATTITUDE: The positive attitude of the teacher is a main ingredient to the success of the program and invariably encourages the involvement of the student. Appropriate attitude traits would be high energy, enthusiasm, risk taking and honesty. The constant positive reaffirmation of the individuals self-worth is what allows the student to make choices he might otherwise be afraid to risk. The teacher is the reflector back to the student of his success which will build within him a sense of his own value. I find myself often saying and meaning, "You are beautiful". I avoid using negative reinforcement.

FACTORS CONTRIBUTING TO AN IDEAL SITUATION

I have never had an ideal situation with which to work and I do not foresee having one in the future. All components do not have to be present for the program to succeed. The only necessary elements are the students, the artist-teacher and administrative support.

The factors I put forth to you I have used from one setting or another. All of them have been successful for me.

1. GROUP SIZE: Fifteen students or less with similar problems or combinations of problems would be desirable.

2. SPACE: A space that could be expanded when necessary. When this is not possible, limiting your space by starting in a circle would help set physical and personal boundaries. When the trust level is established, then the space can be expanded for more freedom of movement, gesture and exploration.

3. EVALUATION AND PLANNING: I have found it invaluable to keep on file a record of each student with such information as:

   a. positive movement profile and movement needs (student can skip, run, has good hand-eye coordination, needs work in space awareness, etc.)

   b. observations as to social interaction with other students and with you as the teacher

   c. potential dramatic experiences (or movement experiences) coming from real situtations that could be used in later dance/drama ideas (often a whole class can be designed for a particular student which is also suitable for the entire class)

   Also on file I have kept details of successful sequencing patterns of movement, for this step-by-step process is the key to their success.

4. SEVERELY HANDICAPPED STUDENTS WITH NEED FOR SOCIALIZATION: To participate in a group structure, the student should have the basic social skills. If the student lacks in this area, he should be dealt with on a one-to-one basis, then gradually returned to the group.

5. FIELD TRIPS: These could be arranged through the community facilities.

6. ART PROJECTS: The use of students own art work can be incorporated into many drama or dance ideas.

7. OBSERVERS: I encourage and accept all observers. Only rarely do I find a situation inappropriate to allow observers. Almost every class I teach will have a group of people watching a part or all of it. Many times the observers will participate with the group which adds another dimension to the experience. I believe it is the best way to build public relations, social understanding and enthusiasm for the program. My students are well prepared for these observations. I tell them beforehand what to expect and how to maintain class flow. They watch me very carefully, taking cues from me and from each other.

8. PERFORMANCE: I build my classes toward performing for the students. This is a gradual process, initially performing for each other, then other peers, then parents and interested guests. We work on stage presence, self-concept, self-confidence and professionalism. It is the greatest thrill to watch them perform and to watch the responses of the audience. Because of the audience enthusiasm, they are again positively reinforced.

To reiterate, I believe there are many levels of success that can be reached with the handicapped through dance/drama. Nothing should be impossible to try and you will receive many of your ideas from the students. Your responsibility as an artist-teacher is to be aware of your students, have skill as an artist, be sensitive to feelings, avoid closure, be honest and have love with enthusiasm for what you are doing.

STEREOTYPES, FEARS AND ATTITUDES AS BARRIERS TO ARTS EDUCATORS WORKING WITH HANDICAPPED CHILDREN

Shaun A. McNiff, Ph.D.

I have been asked to contribute to this symposium by analyzing the stereotypes, fears and attitudes that present themselves as barriers to arts educators in working with handicapped children. The assumption that arts educators as a group have not worked with mentally, physically and emotionally handicapped children is generally correct although for years creative arts therapists and arts educators working in schools for children with special needs have documented that the arts can function as important modes of learning for the handicapped. Today I would like to address myself to the question of why arts educators in public schools across the country are not working with handicapped children and I would also like to attempt a designation of the obstacles that these teachers face in trying to re-orient themselves toward the education of children with special needs.

In my opinion, the primary deterrent to arts educators in working with handicapped children is their image of themselves. Arts educators have for the most part been trained to work with children in large groups; to present structured lessons to 25 to 40 children; and to meet with hundreds of individual children over the course of a week. They have not been trained to individualize instruction, to approach each child from a clinical point of view with attention being given to individual strengths and weaknesses, learning styles and expressive style and to understand behavior disorders, perceptual difficulties, mental handicaps and physical disabilities. It is only recently that a small group of colleges and universities across the country are beginning to train arts educators to work with the handicapped in therapy and education programs. In spite of these advances in the training of arts educators, the teachers who are presently in place have generally not been exposed to clinical teaching methods. School systems have augmented these difficulties by supporting the concept of the vagabond arts specialist who travels from school to school, classroom to classroom, like a gypsy packing supplies for art experiences on his/her back to be welcomed by the classroom teacher who is then granted a 50 minute respite in the teacher's room. This model has been perpetrated across the country with only occasional encouragement being given to arts educators to develop programs for the handicapped.

Other obstacles to arts educators working with handicapped children include stereotype notions of the nature of therapeutic art as well as misconceptions of what handicapped children are capable of producing artistically. Practitioners of creative arts therapy in the mental health field have on occasion scared teachers away or amused them with the constant search for sexual psychopathology in artistic symbols. These approaches to art which place the

interpreter in the position of omnisciently analyzing the psychodynamics behind an individual's art work have been dissonant with the ideas of arts educators who see themselves as resource persons in stimulating artistic expression and creative growth in children. Because the child is labeled handicapped, the art product is seen as a potential source of personality revelation. As a result of these practices, diagnostic art cookbooks have proliferated across the country. These manuals tell teachers how to read a child's artistic symbols from the point of view of a particular psychological theory of motivation which stresses unconscious psycho-sexual conflict as the source of art. The results of this approach to the analysis of art are often amusing. At a conference in Seattle, the director of art for a large California school district told me that he was once called into a classroom by a teacher who was perplexed by a 9-year-old boy who kept drawing repetitious pictures. In each picture he would paint brown stripes which were then covered with yellow dots. The picture was completed by covering these configurations with black paint. The school psychologist who consulted with the teacher felt that the boy was perhaps suffering from a severe obsessive compulsive disorder which was due to a lack of self confidence. He concluded that the child was afraid to break out of this rigid pattern for fear of failure and because he could not accept his actions he obliterated his work with black which might also be indicative of depression. When the art supervisor visited the classroom, he went with the teacher to ask the child if he could tell them about his picture. The boy was happy to do so and he explained that he wanted to be a farmer when he grew up. The brown lines were the openings in the ground that the plow made and the yellow dots were corn seeds. When asked about the black, he said: "I cover them all over with earth". The art teacher then asked why he did these pictures over and over again and he responded: "Because it's a big field". So much for diagnostic art.

Teachers often feel that handicapped children will have difficulties in producing art of quality. My work with severely disturbed psychiatric patients and physically handicapped children and adults has shown me that this is just another myth. I have an artist friend named Bill Finkel who has had cerebral palsy since birth. He discovered in college from an art teacher that his handicap actually gave him a freedom of movement and an expressive boldness that it took other people years to develop. In this respect, he discovered that his handicap could actually work to his advantage. The support from his teacher encouraged Bill to pursue a career as an artist. He now describes how he balances his pure spontaneity with drives for precision and control in his art. Similarly, other artists have been able to take a potential weakness and turn it into their greatest strengths. Blind musicians and composers like Ray Charles and Stevie Wonder show us how the loss of sight can be compensated for with extraordinary auditory and tactile sensitivity.

In this respect, art enables the handicapped person to express who they are and what they feel with dignity. Perhaps our experiences with the handicapped can teach us more about our relations with all people. As teachers, we have to be somewhat more tolerant of and more attuned to the complete individuality of every person while striving to help them to express their unique vision of the world in art. Many handicapped people do not see themselves as handicapped since they have so adequately compensated for their weaknesses with areas of strength. The label "handicapped" is just one more myth and stereotype that we propagate because of our inability to relate to individual differences.

Arts educators have also been discouraged from working with handicapped children because of their tendency to look at themselves as lacking proper "qualifications". It might seem that my earlier statements on the need for clinical training for arts educators supports this position. For example, arts educators working with children with emotional disturbances constantly speak of how they are frightened by the possibility of opening up and exposing areas of conflict in a child which they will not be able to deal with. Consequently, art educators will often say that since they have not been trained psychotherapeutically, they should not engage children in an analysis of deep-seated personal feelings. Being a person who is engaged full-time in the process of training expressive therapists and arts educators, it would be uncharacteristic of me to play down the importance of training. I also have sincere respect and concern for those conscientious teachers who do not wish to expose children to experiences which might prove to be harmful. Yet at the same time, the argument that teachers are not qualified to work with handicapped children cannot be supported. We have to encourage teachers to work with a range of abilities and disabilities that run the limits of the total continuum of human growth and development. In looking again at the emotionally disturbed child whose precarious and easily disrupted psychological balance threatens the teacher, we discover that in most cases good psychotherapy with children simply involves good relationships, trust, clear and consistent limits and sharing. Very often children do not want to go to people that they perceive as therapists and must go because they cannot develop healthy relationships with people that they meet with on a regular basis in their lives. One does not have to be a trained therapist to help children this way. Years of training cannot make a person who does not have a therapeutic personality into a good therapist. All the training in the world will not change that simple fact--although it can certainly benefit the person with a therapeutic personality to become more aware of their abilities, to sharpen their skills and realize their full potential through sharing.

We have discovered that placing the emotionally troubled child in a special environment often aggravates underlying conflicts since this segregation accentuates the lack of self-worth that the child feels. Therefore, we have begun to mainstream special needs children in our schools and all arts educators will soon be facing them in their classes. State legislation has brought these

changes to Massachusetts over the past two years and we have found that the pressure to accommodate special needs children in regular classrooms has motivated arts specialists to re-examine their roles in an attempt to meet the changing needs of education. They have seen that their future is dependent upon the assimilation of these new realities and the accommodation of their profession in the interest of new educational priorities.

The task before us now is a challenging one. Arts educators are being required to work with handicapped children and they are generally motivated to do so competently. We are here today to begin to work together on a national level to develop strategies for implementing this change. As we begin to map out training objectives and educational methodologies, let us not overlook the fact that much of our job entails a process of deflating myths and dismantling stereotypes. We must also help each other in trusting our intuitive powers when working with children. As artists we have a spiritual commitment to the value of serious art in society which has brought us to this work of education and therapy. We must not let go of that conviction of how art intensifies experience and deepens the quality of human communication. We must also keep before us the realization that every teacher has had considerable experience with life, with pain, conflict and frustration, as with joy and exultation. In helping ourselves to become more therapeutic in our work, we can help ourselves to become more aware of what we have known all along about human needs and relationships. These very basic principles are the foundation on which we can continue to construct a new capability to enable all children to improve their lives through art.

"THE ARTS EDUCATOR AND CHILDREN WITH SPECIAL NEEDS"

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"THE ARTS EDUCATOR AND CHILDREN WITH SPECIAL NEEDS"

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The material presented herein was developed in part through a grant from the U.S. Office of Education Department of Health, Education and Welfare. The opinions expressed, however, do not necessarily reflect the position or policy of the U.S. Office of Education, and no official endorsement by the U.S. Office of Education should be inferred.

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The National Committee ☆ Arts for the Handicapped

An educational affiliate of the John F. Kennedy Center for the Performing Arts

In June 1974, the Joseph P. Kennedy, Jr. Foundation provided the funding for a National Conference on Arts for the Mentally Retarded, which created a tremendous national interest in the concept of integrating the arts into the education of the mentally retarded child. As a result of several conferences and funding by the Kennedy Foundation and Alliance for Arts Education, a National Committee was organized to coordinate the development of a nationwide program of arts for *all* handicapped children. The National Committee, Arts for the Handicapped is composed of leaders from major national arts organizations; organizations representing handicapped citizens, general education organizations and private foundations. NCAH, an educational affiliate of John F. Kennedy Center for the Performing Arts, operates as the national coordinating agency for the development and implementation of arts programs for handicapped children and youth.

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